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A SEPARATE LANGUAGE MANUAL FOR THE NEBRASKA ELEMENTARY ENGLISH CURRICULUM SUPPLEMENTS THE LANGUAGE-EXPLORATION SECTIONS OF THE UNITS IN GRADES ONE THROUGH SIX. THIS RESOURCE MANUAL PROVIDES AN INTRODUCTION TO MODERN LANGUAGE STUDY AND DESCRIBES ITS APPLICATION TO THE LANGUAGE LEARNING LEVELS OF CHILDREN. BY THE TIME CHILDREN ENTER JUNIOR HIGH SCHOOL, THEY SHOULD BE ABLE TO (1) PERCEIVE ENGLISH AS A WORD-ORDER LANGUAGE, (2) RECOGNIZE ITS SOUND PATTERNS, AND (3) COMPREHEND THE WAYS IN WHICH PUNCTUATION CLARIFIES WRITTEN DISCOURSE. IN ADDITION, THEY SHOULD HAVE SOME KNOWLEDGE OF THE HISTORICAL DIMENSIONS OF THE ENGLISH LANGUAGE AND OF THE DEVELOPMENT OF GRAMMAR AND VOCABULARY. THE TEACHER CAN BUILD ON THE CHILDREN'S INTUITIVE GRASP OF LANGUAGE FORMS BY OFFERING THEM SELECTED LANGUAGE SAMPLES AND ALLOWING THEM TO DISCOVER INDUCTIVELY THE STRUCTURE AND FUNCTION OF LANGUAGE. CHAPTERS ON PHONOLOGY, MORPHOLOGY, FORM CLASSES, SYNTAX, AND THE NATURE OF THE LANGUAGE CONTAIN--(1) AN EXPLANATION OF EACH DIVISION OF LANGUAGE STUDY, (2) A STATEMENT OF OBJECTIVES, (3) EXERCISES AND LANGUAGE GAMES APPROPRIATE TO EACH OF THE SIX GRADE LEVELS, AND (4) INDUCTIVE DISCUSSION QUESTIONS. INCLUDED ALSO ARE CHAPTERS ON DICTIONARY SKILLS, AMERICAN DIALECTS, THE HISTORY OF THE ENGLISH LANGUAGE, AND LANGUAGE USAGE AND STYLE OF SPEAKING. THIS MANUAL IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA PRESS, 215 NEBRASKA HALL, LINCOLN, NEBRASKA 68508. (JB)

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A CURRICULUM FOR ENGLISH

Language Explorations for the Elementary Grades

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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A CURRICULUM FOR ENGLISH

Language Explorations for the Elementary Grades

UNIVERSITY OF NEBRASKA PRESS · LINCOLN

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PREFACE

The version of A Curriculum for English published here is an extension of the suggestions made in the Woods Curriculum Workshop of 1961; it is the result of a peculiarly close collaboration between Nebraska classroom teachers and scholars from Nebraska and the country at large--a collaboration particularly intense between 1961 and 1964. The curriculum covers the years of kindergarten through high school in detail and makes suggestions for the first year of college. It is not a panacea for present problems in the teaching of English; it is more like a half formed slave struggling to free itself from the stone. In some cases, the materials represent the state of the art in 1961; in some cases, that of 1967; many of the materials are as incomplete, as imperfect or simplistic as the group which created them. They are offered to remind their audience that scholars can concern themselves with schools and that teachers can fulfill the demands of scholarship; they are also offered for whatever use they may have in the classroom. Since hundreds of people collaborated in the creation of these materials, no names are attached to them. They should remain anonymous and peregrine.

The Nebraska Curriculum
Development Center

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INTRODUCTION TO THE ELEMENTARY SCHOOL PROGRAM

The Nebraska elementary program is divided into units; the units center in the study of literature, often literature read aloud, and include work in language and composition integral to such study. It may be in order to describe the premises of the program.

I. Premises of the Program

For at least twenty centuries, the best literature produced in the western world was presented orally to audiences of many ages and social levels. And if it is true that great audiences produce great artists, then the audiences of such literature must have penetrated its meaning and been sensitive to its literary merit; there must have been some route of interchange of inspiration continually open between writers and audiences. From this it does not follow that children who as yet do not read should be insensible to the attractions of fine literature when it is appropriate to their level of intellect, imagination and rhythmic sense. Before a child is able to read, before he is able to cope with the only partially systematic English graphemic system, he has the need to come in contact with literature: if he cannot read, he can surely be read to--and this is a basic notion of the early units in this curriculum.

We should surprise few teachers in saying that children can tell stories, oral tales, cycles of tales; they can create their own literary culture so to speak, and they perhaps can do this best at the prompting and inspiration of excellent literary works. Storytelling, modeled and unmodeled, is thus a foundation activity suggested in this curriculum. The child's basically oral approach to literature will change as he masters reading skills, but he must know and feel that these reading skills are worth learning.

The elementary school program for language, literature and composition should not be confused with a reading program. It is neither such a program nor a substitute for such a program. The development of methods for the teaching of reading is the proper concern of the reading expert and not of this study. Further linguistic research may lead to improvements in methods for the teaching of reading; and, when sufficient research data indicates that these improvements have been made, they should be synthesized in this curriculum. Our concern is with showing such literature as will make reading worth the effort, composition an exercise in the imitation of excellence, and language study more than a bore.

The language, literature and composition program for the elementary school is designed to teach students (1) to comprehend the more frequent oral and written conventions of literature composed for young children--formal or generic conventions or simple rhetorical conventions; (2) to control these linguistic and literary conventions in their own writing; and (3) to comprehend consciously the more frequent grammatical conventions which they can handle in their speaking and writing.

One who plans an elementary curriculum must first identify the basic generalizations of the discipline, second, represent these generalizations so that they can be taught to children, and third, build a spiral curriculum which covers those basic concepts in ever greater depth, thus developing a progressively more sophisticated understanding of them. Once introduced in a relatively simple fashion, a concept will be treated somewhat more intensively each time it appears. All in all, the units of the curriculum intend to expose the student repeatedly to facts and ideas that he may use in order to proceed inductively to general conclusions about the conventions of good literature.

The child's sense of logic develops from an intuitive, anthropomorphic apprehension to the more analytical apprehension of the junior high school student. The curriculum's sequence of literary works and of suggested analogous compositions endeavors to display the same progress from the "mythic" and anthropomorphic to the realistic and the analytic, although this does not imply that the program at its upper levels ignores "fabulous" literature and comparable compositional forms. (The basic attitudes toward the psychology of children's literature, its relation to cognition, and the place of its emergence in psychology upon which this curriculum is based are set forth in the following books: Philippe Aries, *L'Enfant et la vie familiale sous l'ancien regime*; Jan Van Den Berg, "Adults and Children," in *The Changing Nature of Man*: Northrup Frye, *Design for Learning* [a modification of the generic theory used in this program].)

II. The Units

The materials for the curriculum program in the elementary school consist of seventy specific units for the various grade levels plus two packets of ancillary materials: *Poetry for the Elementary Grades* and *Language Explorations for the Elementary Grades*. The units suggested for the elementary level endeavor to arrange literary works in an articulated sequence designed to develop the concepts essential to the literature program in the spiral fashion mentioned above. Sixty-nine of the units are divided into nine groups or "pseudogenres":[1]

folk tales
fanciful stories
animal stories
adventure stories
myth
fable
other lands and people
historical fiction
biography

Some of the selections in the curriculum could obviously be placed in more than one group, but such a classification serves the purposes of the curriculum in that it allows for stress on certain elements of stories, which in turn allows the sequential development of the principles of the program. The stories have not for the most part been selected because they "fit" into one of the nine categories; rather, the committees have first selected literary works of substantial merit and then fitted categories to serve the purposes of the program most conveniently.

During a 1963 summer workshop supported by the Woods Foundation, the entire elementary program was revised and new units were developed, following a consistent format adopted during the process of revision. Some explanation of each section of the revised units may be helpful.

(1) Core Text

From the versions of stories or the editions of books recommended as core selections for each unit, the committees of teachers who worked on the Nebraska project have selected those versions or editions which they feel have the most usefulness to the program or the highest degree of literary integrity. It is not absolutely essential that the teacher always use the version or edition recommended, but she should make sure that any version used will be entirely suitable to the objectives of the unit. Core selections which are short and difficult to obtain are occasionally reprinted in the packets.

(2) Alternate Selections

Most packets list suitable substitutes for the core selections, should the teacher not be able to obtain or for any reason not wish to use the core selection. These alternates may be treated in much the same fashion as that suggested for the core selection: they will afford the teacher variety in materials as she teaches the program over a period of years. The alternate selections may also remind the teacher that she is strongly urged to develop her own units when she discovers other materials suitable to the program.

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[1] The other unit of the seventy is recommended for the sixth grade level and discusses the poetry of Robert Frost.

(3) General Introduction

This section of each unit outlines the major objectives of the unit, discusses the "genre" of the works presented, and outlines the relationship between the unit in question and other units in the curriculum.

The articulation of the units in the program is extremely important: it gives the teacher of one grade some idea of what her students have done previously and what they will be expected to do later. It may save her from resorting to drills that will "teach her students to handle the language properly," in a vain attempt to cover every area of English in one grade.

The units which are suggested in the literature and composition program are not necessarily to be used at a particular grade level. They are sliding units: that is, the grade levels are suggested only. In dealing with the better students, the teacher may wish to cover both the first and second grade packets by the end of the child's first year in school. Again, in dealing with the slower students, the teacher may not cover more than the first half of the first grade units. The interests and abilities of the class will dictate the most suitable rate of presentation as well as the order of the units within a grade level packet. Sometimes it is mentioned that one unit should be taught before or after some other unit in the same grade level, but for the most part the order during any one year is left entirely to the teacher.

It is important, however, that the program follow the general sequence established within each classification . Within each "vertical" series of units (all the units on "folk tales," on "fanciful stories," on myth, fable, etc.) there is a definite progression from the first grade through the sixth grade units in the complexity of concepts presented. The charts on pages following show how these vertical sequences work, and how the progression from grade to grade is accomplished.

For instance, the "fable" units in the first two grades introduce the child to the common devices and patterns of the simplest fables. The literary purposes of those devices and patterns are exhibited by stories in the third grade unit. The fourth grade "fable" unit and the fifth grade unit on the fables of ancient India offer a more intensive, more analytical study of the classical fable form; the series culminates in the sixth grade study of Kenneth Grahame's The Wind in the Willows: the "epic" fable in a humorous, satiric, allegorical representation of the steady and the gross in modern society.

ELEMENTARY SCHOOL UNITS

Grade	FOLK	FANCIFUL	ANIMAL	ADVENTURE
1	Little Red Hen Three Billy Goats Gruff The Gingerbread Boy	Little Black Sambo Peter Rabbit Where the Wild Things Are	Millions of Cats The Elephant's Child How the Rhinoceros Got His Skin Ferdinand	Little Tim and the Brave Sea Captain The Little Island
2	Little Red Riding Hood Story of the Three Pigs Story of the Three Bears	And to Think That I Saw It on Mulberry Street	Blaze and the Forest Fire How Whale Got His Throat The Beginning of the Armadillos The Cat That Walked by Himself	The 500 Hats of Bartholomew Cubbins The Bears on Hemlock Mountain
3	Sleeping Beauty Cinderella or the Little Glass Slipper Mother Holle	The Five Chinese Brothers Madeline Madeline's Rescue	The Blind Colt How the Camel Got His Hump How the Leopard Got His Spots The Sing-Song of Old Man Kangaroo	Winnie-the-Pooh Mr. Popper's Penguins
4	Febold Feboldson	Charlotte's Web	Brighty of the Grand Canyon	Homer Price
5	Tall Tale America Rapunzel The Woodcutter's Child The Three Languages	The Snow Queen The Lion, the Witch, and the Wardrobe	King of the Wind	The Merry Adventures of Robin Hood Island of the Blue Dolphins
6	The Seven Voyages of Sinbad	Alice in Wonderland and Through the Looking Glass A Wrinkle in Time	Big Red	The Adventures of Tom Sawyer

ELEMENTARY SCHOOL UNITS - Continued

Grade	MYTH	FABLE	OTHER LANDS AND PEOPLE	HISTORICAL FICTION	BIOGRAPHY
1	The Story of the First Butterflies The Story of the First Woodpecker	The Dog and the Shadow The Town Mouse and The Country Mouse	A Pair of Red Clogs		They Were Strong and Good George Washington
2	The Golden Touch	The Hare and the Tortoise The Ant and the Grasshopper	Crow Boy	Caroline and Her Kettle Named Maud	Ride on the Wind
3	Daedalus and Icarus Clytie Narcissus	Chanticleer and the Fox The Musicians of Bremen	The Red Balloon	The Courage of Sarah Noble	Christopher Columbus and His Brothers
4	Hiawatha's Fasting Theseus and the Minotaur Arachne Phaeton and the Chariot of The Sun	Jacobs: The Fables of Aesop	A Brother for the Orphelines	Little House on the Prairie The Matchlock Gun	Willa Leif the Lucky
5	Ceres and Prosperine Atalanta's Race Jason The Labors of Hercules	Bidpai Fables Jataka Tales	The Door in the Wall	Children of the Covered Wagon This Dear-Bought Land	Dr. George Washington Carver, Scientist
6	The Children of Odin The Hobbit	The Wind in the Willows	Hans Brinker Secret of the Andes	The Book of King Arthur and his Noble Knights	Cartier Sails the St. Lawrence

CORRELATIVE UNITS: "You Come Too" - Poetry of Robert Frost - Grade 6; *Poetry for the Elementary Grades*; *Language Explorations for Elementary Grades*.

Insofar as fables usually treat of animals acting with human characteristics, the fourth grade unit on fables is related to all the elementary units containing stories about animals. As the study of a form which characteristically uses the oblique perspectives of satire, symbolism, and allegory, the series on the fable points to many other units concerned with other levels of meaning and with simple symbolism (for example, the Grade 5 unit, *The Door in the Wall*). Besides coordinating with other elementary units in an informal investigation of literary forms, expressions, and meanings, this fourth grade "fable" unit helps to form an important foundation for more analytical secondary units: units which take up the satiric use of the fable (ninth and twelfth grade units on satire); units which take up more sophisticated Greek literature (seventh grade unit on the classical myth, ninth grade unit on the epic, and tenth grade unit on tragedy); and units which take up techniques for attacking secondary levels of meaning (Grade 7 units, *The Making of Stories* and *The Meaning of Stories*).

Insofar as the fourth grade unit studies stories which express Greek moral idealism, it relates to the entire curriculum's consideration of literature as a vehicle for expressing the corruption of the nature of the good life and for expressing imaginatively the essential moral and ethical precepts and assumptions of our culture.

Again, the sequence of units on the folk tale, beginning with the first grade, presents familiar folk tales selected from a great variety of cultures and recorded in a great variety of modes; these works share characteristics stemming from their common origin in the body of oral folk traditions. The first grade unit concentrates on the oral and repetitive features of the folk tale; the second grade unit exhibits common plot patterns in a series of stories; and the third grade unit introduces the student to the magical world of fairy-land and reviews the common structural motifs of folk literature; the fourth grade unit and one fifth grade unit examine the tall tale, the most typical form of American folk literature. The other fifth grade unit on folk tales builds upon the knowledge of all those units to begin an investigation of the symbolic and allegorical meanings that the devices common to all folk literature tend to express. The stories become more rewarding as they become more complex.

(4) Background information for the teacher

This section discusses stylistic characteristics of the works, their structure, motif, theme, and the author and his style. Not every topic is included in every unit--for instance, a discussion of the author is not always pertinent or possible.

Note: The material included in this section of each unit, as well as that in the General Introduction, is for the teacher: it is not intended to be communicated directly to students at the elementary level. These materials are provided on the assumption that a teacher will teach more effectively if she understands something of the literary nature of stories and of their place in the curriculum. The teacher should know all that she can about the meaning and literary method of the work so that, whenever and wherever she can, she may bring to the students those insights that she has and, more importantly, so that she can encourage her students when they show evidence of gaining insights themselves.

> *But* the teacher should not deliver lectures and ready-made literary analyses to elementary school children. She should not deliver the background material in the units to students but lead them when and as they can to perceive what a work is about. She should not ask children to recognize and apply the technical critical terminology of the interpretive analyses given in these sections of the units: the primary purpose of the curriculum is to create understanding, not conventional bourgeois citizens or polite little boys, however desirable the creation of these may be.

Presumably the children will enjoy the stories; they will gain some initial bits of evidence for an eventual inductive recognition of the nature of some kinds of literature; and the patterns of the stories will furnish them with some preliminary tools for their own attempts to organize their own experiences into forms that others can understand and enjoy.[1]

(5) Suggested procedures

In planning with the literature units, the teacher must remember that the most important single facet of the program is the child's experience with the literature itself. Even as the poet endeavors to establish his relationship to his audience, so the teacher should seek to establish rapport with her audience before she begins to read to the children. The teacher who reads should be familiar with her story whether she reads it or tells it. She should know the rhythms of the sentences, the rhythm of the plot. She should have practiced the story so that she can read it through with a sense of the music of its language and meaning. If the book is illustrated, she should know when to show pictures and when not to show pictures. If the child reads a story or a creative composition to the class, he should have an opportunity to prepare himself for the reading. He, too, should have an opportunity to establish his rapport with the class. The reading of good literature to children or the reading of good literature by children should not be regarded as a reward for good behavior or something to do if the class has time; it should constitute a basic part of the school curriculum.

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[1] The editors should like here to acknowledge their indebtedness during the preparation of these introductory essays to two of the most prominent books on children's literature, May Hill Arbuthnot's *Children and Books* and Huck and Young's *Children's Literature in the Elementary School*. Every elementary teacher should have these two standard works on her personal bookshelf. She also might see "Analyzing Literature in the Elementary Institute," an article by Paul A. Olson and Ned S. Hedges in *Source Book on English Institutes for Elementary Teachers* (published by MLA-NCTE, 1965) for notes on techniques and sample analyses.

The fact that the suggested procedures are divided into various sections--literature, composition, language exploration, extended activities--should not lure the teacher into believing that these activities are separate and unconnected. These divisions are made purely for the sake of convenience and uniformity in the organization of the units. The composition and language activities must grow directly out of the child's experience with the literature; the teacher should seize upon opportunities to unify activities and literature presentation. It is a basic premise of this curriculum that probably the best basis for building a child's competence in composition and his understanding of the nature and possibilities of his native language is an exposure to literature of superior quality over a relatively long period of time. The composition section rarely makes a distinction between oral and written composition exercises; this decision is left to the teacher on the basis of the abilities, interest, and readiness of her students.

(6) Poetry

Two "core" poetry texts are recommended for the elementary program: May Hill Arbuthnot's Time for Poetry and The Golden Treasury of Poetry, edited by Louis Untermeyer. In each of the units, related poems are suggested for study in connection with the units. If the poem recommended appears in one of these two "core" books, its title and author are listed. Poems for Grades K-6, along with suggestions for the teaching of poetry in the elementary school, are combined in the ancillary packet Poetry for the Elementary Grades.

(7) Bibliography

The study of the core book should not end the unit. If the student has properly mastered the concepts which the core book is intended to communicate, he should be ready to go on to read further works. The works suggested in the bibliography of the literature units vary in difficulty and in appeal to children, but each is related to the central matter studied in the unit. It is better for the teacher to overestimate the reading ability of the child than to underestimate it when she selects individualized readings which cluster about the core readings. The units presume that the teacher has made a careful effort to take an inventory of the child's literary interests to discover what books he reads, what books are read to him at home, what kinds of television programs he sees--in short, the kinds of entertainment which nourish him. A teacher who knows such things and knows them well may be better able to supply appropriate works for individual student reading.

III. Literature

A. The Child's World and Children's Literature:

It may be useful for us to set forth our conceptions of the history and purpose of children's literature.

Children's literature as a species of literature addressed exclusively to an audience of children would seem to have appeared fairly recently, emerging as a significant species only in the eighteenth century. Recent historians of childhood relate both the appearance and the distinguishing features of children's literature to changes which have occurred in the social pattern of western life--to changes in the idea of ideal childhood and ideal family pattern as these relate to general community patterns. As adult life became more complex in its technology and more remote from the life of the child, a separate species of literature appeared, setting forth the myths of childhood as opposed to the myths of adulthood. Whereas sixteenth century books for children are generally didactic books about the adult roles of a craftsman or a gentleman, or religious books which speak rather frankly of sex, death, and the meaning of life, the eighteenth century begins to produce a distinctive children's literature. The evidence available to us suggests that children in earlier times who read fiction at all read easy adult works--romances and fables--which were not censored to protect the "delicacy" of the child. The change from uncensored adult literature for children to a literature written specifically for a child audience appears rather obviously in The Perrault Mother Goose (1724). While the Perrault book contains such one time folktales as "Little Red Riding-Hood," "Tom Thumb," and "Blue Beard," the language of the tales is adapted to make them appropriate to a children's audience; they already display the special aesthetic features which mark children's literature--the aesthetic distance, the broad strokes and colors, the use of incremental repetition, the symmetrical episodic plot, and so forth. The sexual detail remains rather more frank than contemporary taste would dictate for children's books and the moral symbolism rather more obviously pointed by a moral.

Today's child reads a literature radically different from adult literature partly because he lives in a world radically separated from the adult world. At the pre-school or early school level he tends, as Piaget has shown, to see "nature" immediately before him and to relate its events to anthropomorphic personal or semipersonal forces rather than to an impersonal causal continuum. Technological specialization has destroyed the world of open shops through which the medieval-Renaissance child wandered, of benches where he took his place beside his father to learn his trade, and has replaced it with a professional-industrial world where adult roles are neither public nor obvious. New urban industrial social patterns generally protect the American child from basic adult experiences of sexuality, war, and death. Concomitantly, the child's literature portrays generally a nonnaturalistic, nonscientific physical world which may have more in common with that of the Greek myth-maker than with that of the contemporary adult. It deals with those roles in human society which are publicly and easily understood--often those symbolized by special apparel--the roles of peasant and king, of fireman, trainman, carpenter, and shipman. Death and sex are either not presented at all or presented in a flattened form: the wolf "eats up" Little Red Riding-Hood at no pain to her, the Prince's romance with Rapunzel is a rescue and a ride. Modern versions of "Red Riding-Hood" soften the ending even further, allowing the woodsman to find her cowering in the kitchen instead of in the wolf's belly. As adult social relations in the public world become more complex, the central social group in most literature that is attractive to children (aside from fable and myth) comes to be the family. Beyond the family group in modern children's literature, the world is distorted, comic, or even mysterious, dark, fearful, and wildly grotesque. (Conrad may have exaggerated slightly, but only slightly, when in writing about Galsworthy's Forsyte Saga, he said that all fairy and folk literature is essentially about the home.) To the degree that children do not understand the deeper, more complex motives and considerations which govern adult behavior, their literature presents flat characters. In its treatment of nature, of social roles and social life, of inner drives and inner psychological life, children's literature is set at some distance from adult ways of conceiving--not necessarily at equal distance from children's ways. Perhaps anachronistically the literature which most appeals to children is often called fanciful, surrealistic, mythic, improbable (anachronistically because probability is relative to the experience which measures it). In any case, teachers of children's literature could well consider how and why children's literature is different, how it sees things in a different slant of light from adult literature, particularly from so-called naturalistic or realistic adult literature which is more or less illusionistic or more or less an exploration of adult psychology.

B. The sense of form and plot:

If, in its treatment of nature, society, and the human personality, children's literature differs from modern adult literature, it also differs in aesthetic or style at the level of the organization of sentences and larger units. The characteristic aesthetic devices of the children's story (the episodic plot, the quick action with a sudden ending, the emphasis on rhythmic excitement, onomatopoeia, repetitive oral formulae, etc.) appear to appeal to senses of rhythm and form which are basic in the child and almost innate. So also do the common plot patterns.

The units of the curriculum repeatedly present variations of the four structural motifs of children's literature which are related to the sense of family and "other-than-family": (1) a small person's journey from home to isolation away from home; (2) a small person's or a hero's journey from home to a confrontation with a monster; (3) a helpless figure's rescue from a harsh home and the miraculous creation of a secure home; and (4) a conflict between a wise beast and a foolish beast. The family unit and the home are described as ultimately good, even if, as in (3) above, it may not be so originally for a small hero. That terrors lurk outside the home in many stories--wolves, tigers, the "dread of the forest"-- may reflect the mystery of the technologically-oriented outside world for the child.

Various forms of the four basic plot patterns, appearing in many works throughout the program, should give the students some of the "form consciousness" which Mr. James Squire has indicated to be basic to reading and to composition. Rather than over-emphasize similarities among stories, a teacher should help students to see how a single plot type can be the vehicle of many different meanings; in short, she should point out similarities in order that the children recognize the differences in meaning and content.

* * *

All children's books do not "mean" the same thing. Stories which deal with the child leaving home may all dramatize much the same familial values, but the evils which each child encounters are usually quite different, and suggest a different meaning within each story. Peter Rabbit, Bartholomew Cubbins, and Little Red Riding-Hood all come from good homes, but Peter Rabbit meets the monstrous Mr. McGregor because he is imprudent; Bartholomew meets the monstrous king and the monstrous executioner because the social system in which he lives is unjust and silly; and Little Red Riding-Hood is destroyed simply because she is too little to make the discriminations needed before one is to venture beyond the home. The monsters encountered by the children in Little House on the Prairie are monsters which actually confronted the pioneers: natural disaster, snow, drought, Indians; the monsters which Pecos Bill encounters are similar frontier monsters, but presented in a different fictional mode, in an exaggerated heroic form. In the case of stories which begin in a harsh home, the fairy godmother who comes to rescue Cinderella is only a substitute parent; the guardian angel who comes to rescue the child in the "Woodcutter's Child" is more than this, for she is a kind of picture of conscience, of those things which remind us of our innocence and of our guilt.[1]

To accede to the above analysis of children's fiction may not be to teach it differently, except as a study of children's fiction from this perspective may bring a teacher to try more seriously to visualize what a specific child may see in a specific piece of fiction. The children's literature program of the Nebraska Curriculum Development Center, however, is organized not to pass over the peculiar features of children's literature but to place them in a heightened light so that, for instance, a single unit will contain nothing but stories in which nature takes on a mythic life and force or in which a child or miniscule figure journeys away from home to encounter a monster. The children are never asked to interpret a story directly; they certainly are not invited to become symbol mongers; the interpretation which they do, they do by picturing stages in the action of a story, dramatizing it. After they have a fairly good sense of the resources of a narrative mode, they write, in the mode of the story, a work of their own. What this method may do is to give children a scaffolding for the writing of rather longer compositions than would conventionally appear in their writing. It may also give them an opportunity to exploit, for their own purposes, the conceptual "gestalts," the rhythmic and aesthetic devices, of a body of art which answers to their peculiar understandings.

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[1] Hence a teacher may properly be concerned with what may be spoken of as a "moral" or "philosophic" comment of a work for children--if one understands these words in a sense which is not too heavy handed. For instance, in works for children, the good person is usually beautiful and the wicked person, ugly: a technique which does not suggest that goodness makes one beautiful or that wickedness makes one ugly but which uses beauty as a symbol for goodness and ugliness for wickedness. The actions of ugly and beautiful people frequently establish the moral polarity of the work. Thus, good people in children's works are often portrayed as capable, through their goodness, of transforming the society about them (for instance in Cinderella or Little Tim), and the good are usually pictured as transparent and honest: what lies on the surface is one with what is within; on the other hand, evil and ugly people are full of mere complexity--as conniving, rationalistic, designing, subtle, and utterly closed sensibilities. (Footnote continued on next page.)

IV. Composition[1]

The program in composition tries to give the elementary student:

(1) a sense of the expressive possibilities of the sound of language;
(2) a capacity to manipulate syntactic patterns and to choose the "most desirable" syntactic pattern;
(3) a capacity to manipulate simple rhetorical devices (metaphor, simile, etc.) and a simple understanding of how consideration of the relation between speaker and audience affects one's handling of oral and written language; and
(4) a capacity to write in fictional modes analogous to those studied in literature readings and to add more analytic modes of writing to these very gradually.

In its portrayal of a moral universe children's literature does not always suggest the tragic sense that virtue and reward are not one, that both sorrow and lifegiving rain fall on the just and the unjust alike. The rewards of virtue in children's literature are granted from above almost, and they are both spiritual and physical. Cinderella receives the reward of the prince and happiness; Little Tim, a secure return to his home and success in school. On the other hand, the designing, secretive, and complex are not destroyed from above but destroy themselves--or somehow shed their wickedness; and their cruelty and wickedness almost never originate in the child's group but in the adult group--with the stepmother, with the unknown man who persecutes the black stallion; with *large* monsters whose actions are inexplicable; with the military stoats and weasels who take over Toad Hall. Thus, there is a sense of a kind of "granting" in the rewarding of good and of "earning" in the rewarding of evil--the sense of a world fated to be perfect.

[1] The treatment of two important topics, Composition and Language, is here necessarily brief. The teacher should also see the manuals for elementary teachers which are written expressly on these subjects.

A significant part of the Nebraska Curriculum Program is its provision for a wide variety of creative composition based directly upon literary study; the purpose of having children do creative composition is to get them to represent their own thoughts, their own fictions, and their own values in their own language, both oral and written. It is to give them a sense of the music of language, a sense that they can master that music. It is to give them a sense that they know forms of literature and can communicate through those forms. Children can learn to control a wide variety of the grammatical and lexical resources of the language in their compositions and a wide variety of the symbolic and representational resources offered by the literary forms if they are offered a sequence of literary models and invited to do model writing based on the sequence. The models offered for student emulation may represent syntactic, rhetorical, or literary forms.

It should be possible to display stories so as to give children a sense of their patterns and so as to allow children to create stories of their own which express their conceptions of the nature and meaning of things. It should be possible to allow children to make up narrative cycles around such patterns. It may be possible to give them visual models which show, for instance, the secure home, the monster, the rescue from the monster, and to ask them to compose stories concerning the visual models which are offered to them. Children at this level are perhaps more ready to handle fictional modes of communication than they are to handle direct modes of communication. This does not mean that their writing is second-hand writing. It means that they have mastered the conventions of communication of a literature which is properly theirs.

Children should first see what the language can do at its best, and they should then be given an opportunity to try for the best that they can do; children should not be so constantly reminded of mistakes that they come to feel they do not know the language and cannot become native speakers in the fullest sense of the word. Instead they should be led to the difference between the oral and written language and realize that they must include certain signals in their written language which are not necessary in the spoken language. They should understand that the thought of any writing is important, important enough to require the signals which will make that thought accessible to others. If the red pencil is to be used at all, it is perhaps better used to mark passages in student writing which are especially good. When the teacher corrects what the student has done, she might well say to the student, "I like this very much. Do you think that you might------? You have a good idea here. How can we make it clear?" etc. As a substitute for the correction of compositions, the teacher might have students get together in small groups, read their compositions to each other, and make suggestions. Finally, the teacher who reads the child's composition to the class should never do so without the child's permission. If the child is asked to read the composition before the class, he should be allowed time to prepare for the reading, so that he can read with poise and fluency. At the earlier levels where a child cannot write down his own compositions, the teacher may wish to serve as a scribe, taking down the stories and observations which the children make. The language which the child uses should be altered as little as possible; it does not help a child to compose if the teacher in part makes up his composition.

To suggest that the punitive correction of a child's theme is not particularly efficacious is not to suggest that the teacher make no analysis. She should analyze carefully the usage levels which the child exhibits, the syntactic patterns which he uses, the logical processes which he appears to be developing, the narrative patterns which predominate in his stories. Such analysis should become, like the results of I. Q. tests and achievement tests, part of the teacher's background on a child. The analysis should permit the teacher to introduce the child to reading which will sharpen his sense of the possibilities of language in the areas where he is deficient or give him new insights into what he can do with narrative or expository prose. The analysis may give the teacher some understanding of the kinds of linguistic exercise which she should give to the children to give them a sense of the broad resources of the language.

V. Language

The materials for language study in the elementary school program consist of (1) a "language explorations" section in the part of each unit devoted to suggested procedures; (2) a separate resource packet, Language Explorations for Elementary Grades, containing a brief introduction to modern language study, a statement of the objectives of language study at each level, and a great number of linguistic games and activities useful in elementary school classrooms.

The whole of the language program for the elementary school is directed toward a few rather clear-cut goals. It is directed:

(1) toward displaying to children that English is primarily a word-order language, that the structure of English syntax is often of the utmost importance;
(2) toward giving children an understanding of the sound (phonology) of the language, its music;
(3) toward giving them an understanding of the language's historical dimensions (where our vocabulary came from, etc.) and of the evolution of its spelling system, understandings so important not only to spelling, but to reading; and

(4) toward giving them an understanding of the extent to which punctuation is a written representation of the suprasegmental features of spoken discourse.

The taxonomic study of language, like the analytic study of literature, depends on logical skills which are not sufficiently fully developed in the elementary school child to make the formal study of linguistics feasible at this level. Yet the study of phonology, morphology, and syntax, as well as of the history of the language and its dialects, does have some place in the elementary school; it can serve first as a preparation for a later formal junior high school study of linguistics and second as a device for freeing students and teachers from prescriptive attitudes toward language, attitudes which are likely to inhibit their flexibility in handling syntax and vocabulary. Since the child ordinarily enters school with a full intuitive grasp of the sound, morphology, and syntactic repertory of the language, he may appropriately be exposed to a language and literature program which will conform to and strengthen this grasp. Until the child has a good control of basic reading skills, the program must perforce be an oral one; even after the student controls the basic reading skills, however, a large part of the program may properly continue to be oral since such oral exposure to literature may quicken his ear to the "tunes" of language, sharpen his sense of syntax, and continue to widen his oral vocabulary.

VI. Conclusion

The elementary units do not make heavy demands on the overt analytical capacities of students: The stories exemplify important principles of literary form, and teach them without much suggestion that the student talk about the underlying formal principles. At the primary level, it may be both easier and more profitable for the student to perceive the principle by encountering the work than by talking about it. Intellectualizing which is prematurely forced upon students may degenerate into mere manipulation of jargon. Similarly, the generalizations describing the structure of our language, or the generalizations describing the structures of discourses can probably be embodied in explorations and activities appropriate to elementary children long before the children are able to discuss or write about them.

Although these ideas should not be discussed or written about in the elementary classroom, they can be taught to some level of the students' understanding, and taught in such a way that secondary school teachers can build on them. The elementary school teacher need not, indeed should not, lecture about the concept of the hero predominant in Ancient Greece; she should realize that an imaginative teaching of the story of the girl who goes out to meet the wolf may prepare students for a more perceptive reading of the story of the hero who goes out to meet the dragon. While the two stories do not "mean" the same thing or belong to the same genre, they do, in part, share something of the same form; thus a student who has been introduced sensibly, step by step, to elementary school stories in which a central character goes away alone from his home or his homeland to face its enemies will be better prepared to handle the communication of this particular narrative convention in more sophisticated Greek literature. Again, the child who has been allowed to create an oral-aural "literary culture" in his own primary classroom probably is likely better to understand how such cultures work when he studies the *Odyssey* or *Beowulf.*

One may say that the literature program moves from the world of children's literature in two directions: first, in the direction of heroic and mythical literature; and, second, in the direction of realistic literature. The less fully developed characters of children's literature are replaced by the subtle and carefully analyzed characters of the realistic novel. The fairy tale which ends, "and so they lived happily ever after" is replaced by the comedy; the adventure story, by the epic; the simple fable by such satiric fables as *Animal Farm* and *Gulliver's Travels*. *Huckleberry Finn* follows *Tom Sawyer*; *The Tale of Two Cities* follows *Children of the Covered Wagon*; the *Biography of Samuel Johnson* follows *Willa*.

In the area of linguistics, the linguistic explorations of the elementary school are replaced by the systematic study of the language proposed for the junior high school. In the area of composition, the creative compositions of the primary school are replaced by the more analytic compositions of the secondary school. The child who in the elementary school has explored the phonemic alphabet, syntactic manipulations, or compounding is likely better to comprehend these subjects when he encounters a formal study of them in the junior high school or high school. A child who has been asked consistently to make inferences and discover analogies is likely to comprehend better the nature of induction and the logical implications of analogies when he encounters these subjects, say, in the senior high school. The boy who has had to write for a particular audience, who has had to choose appropriate fictional or rhetorical forms for them, a diction, a "logic," a set of sentence patterns, and a rhetorical organization which is most likely to persuade that audience, may better understand the formal structure of the rhetorical discipline when he meets it in the senior high school.

As a student turns from the wide-eyed child to the gawky adolescent, the academic demands which are placed upon him are heavier and more complex. He is asked to be a man intellectually. He is likely to be a better man in this sense if he has known, as a child, the best literature which he can know at that level, if he knows a description of the language which is simple but accurate. Such is the belief, however naive, which underlies the structure of the elementary school program.

FOREWORD

This manual of Language Explorations must run the risks involved in addressing two divergent audiences at once: it is partly for students and partly for teachers. First of all, it is an introduction to modern language theory designed for the elementary school teacher. As such it can serve for the initial training of the elementary teacher--an introduction to more sophisticated books on modern linguistic theory. It should be understood that this book gives a very simplified representation of modern language analysis. Consequently, no teacher who is seriously interested in understanding the English language or the language of children should stop with this book.

The second purpose of the book is to provide a sample of the way in which modern language analysis may be made the basis of language explorations appropriate to elementary school children. These explorations are not terribly sophisticated or complicated: in many cases, they depend more on the child's intuitions about language than upon any careful structural analysis. The procedure which has informed the creation of the language analysis sections is the procedure of offering children a series of carefully selected language samples which display a certain structure--allowing them to discover the structure and formulate for themselves a picture of how the structure works. The function of such analysis is not to make children linguists but to make them aware of the unique character of and unique possibilities implicit in our language--to give them some tools for expanding their repertory of linguistic resources or for using consciously and in composition the repertory they already command. The exercises are divided into two groups: exercises which are included in the literature packets in the elementary program and exercises which stand by themselves. Both kinds of exercises use a minimum of technical linguistic terminology; teachers must determine the appropriateness of such terminology, according to the level and ability of their students.

The chapters and exercises prepare for the secondary program which will have the structure outlined below in its revised state. (In Grades 11 and 12 the three areas are studied in relation to literature and composition.)

Grade	Phonology	Morphology and Syntax	Dialect and History
7	Spelling	Form Classes and Morphology	
8	Phonemics, Spelling	Syntax	History
9	Intonation	Syntax and Rhetoric	Dialects
10	Prosody	Syntax and Rhetoric	

The plan endeavors to move students through what has come to be called a "spiral" curriculum. That there is a logical relationship between the chapter topics of this book and the three areas of secondary school study should become clear as the book is read.

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Glossary:[1] This glossary will serve to introduce the reader to some of the main topics of the book.

LINGUISTICS. The study of human speech: the units, nature, structure, and modifications of language, languages, or a language including especially such factors as phonetics, phonology, morphology, accent, syntax, semantics, general or philosophical grammar, and the relation between writing and speech.

PHONOLOGY. The science of speech sounds, including especially the history and theory of sound changes in a single language or in two or more related languages considered together for comparative purposes.

MORPHOLOGY. A study and description of word-formation in a language including inflection, derivation, and compounding.

SYNTAX. Sentence structure: the arrangement of word forms to show their mutual relations in the sentence.

SEMANTICS. The historical and psychological study and the classification of changes in the signification of words or forms viewed as factors in linguistic development and including such phenomena as specialization and expansion of meaning, meliorative and pejorative tendencies, metaphor, and adaptation.

PHONEMICS. A branch of linguistic analysis that consists of the study of phonemes and often includes a study of their allophones.

PHONETICS. The study and systematic classification of the sounds made in spoken utterance as they are produced by the organs of speech and as they register on the ear and on instruments.

PHONICS. A method of teaching beginners to read and pronounce words by learning the phonetic value of letters and letter groups.

PHONEME. The smallest unit of speech that distinguishes one utterance from another in all of the variations that it displays in the speech of a single person or particular dialect as the result of modifying influences.

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[1] The definitions are, in most cases, taken from Webster's Third New International Dictionary (Springfield, Mass.: G. & C. Merriam Company, 1961).

PHONETIC ALPHABET. A set of symbols used for phonetic transcription.

MORPHEME. A meaningful linguistic unit containing no smaller meaningful parts; either a "free form" (as pin, child, load, pray) or a "bound form" (as the -s of pins, the -hood of childhood, and un- and -er of unloader, and the -ed of prayed).

GRAPHEME. The sum of all written letters and letter combinations that represent one phoneme.

SEGMENTAL PHONEMES. One of the phonemes of a language (as /k, a, t/ in cat, tack, act) that can be assigned to a relative sequential order of minimal segments.

SUPRASEGMENTAL PHONEMES. One of the phonemes of a language (as pitch, stress, juncture, nasalization, voice or voicelessness in clusters) that occur simultaneously with a succession of segmental phonemes.

MINIMAL PAIRS. Two spoken-language items that are identical in all constituents except one (as /ded : dæd/) and that are often used in demonstrating the phonemicness of the differing constitutents.

INFLECTIONAL FORM. A morpheme added to a word which changes the base word's grammatical meaning without changing its part of speech classification; e. g. the plural -s, the past -ed.

DERIVATIONAL FORM. A morpheme added to a word which changes the part of speech classification of the base word; e. g. -ly which changes an adjective to an adverb.

DETERMINER. A word belonging to a group of limiting noun modifiers that in English consists of a, an, any, each, either, every, neither, no, one, some, the, that, those, this, these, what, whatever, which, whichever; possessive adjectives, as my; and possessive-case forms, as Joe's. A word of this group is characterized by occurrence before descriptive adjectives modifying the same noun (as that in "that big yellow house" or his in "his new car").

TRANSFORMATION. A change in a phrase or sentence pattern which alters vocabulary items or grammatical structures while keeping the same (or as nearly as possible the same) total meaning.

EXPANSION. The addition of optional elements to a basic phrase or sentence pattern; e. g. the very amiable old man is an expansion of the man.

INTONATION PATTERN. A unit of speech melody in a language or dialect that contributes to the total meaning of an utterance.

DIALECT. A variety of language that is used by one group of persons and has features of vocabulary, grammar, or pronunciation distinguishing it from varieties used by other groups.

UTTERANCE. A continuous stretch of speech activity, especially when regarded as grammatically independent of preceding and following stretches whether by the same or another speaker.

STYLISTICS. The study of optional variations in the sounds, forms, or vocabulary of a language as characteristic of different users of the language, different situations of use, or different literary types.

LEVELS OF USAGE. Varieties of style which are correlated with the social level of the speaker or writer and the situation in which he speaks or writes. English is commonly said to have formal, colloquial, and vulgar usage.

LEVELS OF MEANING. Variations in signification and connotation which can be found in a single phrase or sentence, usually at different levels of grammatical structure. When it is difficult to disentangle the levels, the utterance is said to be ambiguous.

CHAPTER I

THE NATURE OF LANGUAGE

One of the most interesting and exciting frontiers to be explored in the English language arts in the twentieth century is the frontier of language itself. Language, which has always been the "tool" for teachers, is now not only a tool but a field for exploration in its own right. Teachers now need to recognize the necessity of understanding the workings of the language they use in teaching: hence, there is need to discuss the nature, structure and function of language.

Language is defined in various ways. John P. Hughes says that it is "A system of arbitrary vocal symbols by which thought is conveyed from one human being to another."[1] W. Nelson Francis defines language as "an arbitrary system of articulated sounds made use of by a group of humans as a means of carrying on the affairs of their society."[2] The two definitions are substantially alike and give a good idea of the concept of language as the term is employed by linguists. Language, then, is a system; it is arbitrary; it is human activity; it has for its purpose the communication of thought; and it manages this communication by articulated vocal symbols.

By system we mean that language has a pattern; it consists not only of sounds but of an orderly arrangement of sounds.

By arbitrary we mean that the system of language we use is without natural, necessary, or logical reason. For example, a horse is the same animal whether we use the English word horse or the French word cheval to communicate the idea. Note that "arbitrary" refers only to the choice of sounds and the meanings which a particular society attaches to them; once this system of sounds and their meanings is established, and tacitly agreed upon by the members of the society, the use of the sounds is no longer arbitrary, but, instead, meaningful and to some extent predictable.

By saying that language is a human activity, we limit the term. We deny that animal communication is language. We understand that there can be communication outside the field of language. Animals may and undoubtedly do communicate through sounds, but their sounds are neither systematic nor arbitrary. They are instinctive and involuntary rather than selective. Since they do not represent choice, animal sounds are not language. By this same reasoning we may reaffirm that involuntary outcries of rage, pain, and joy are not examples of language. Not all sounds made by humans are necessarily language.

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[1] John P. Hughes, The Science of Language (New York: Random House, 1962), p. 6. Our underscoring.

[2] W. Nelson Francis, The Structure of American English (New York: The Ronald Press, Co., 1958), p. 13. Our underscoring.

The purpose of language is *communication of thought*. Humans choose or will to utter certain patterned sounds that are purposeful, that will transfer thought from the speaker to the hearer. This is the principal way in which we carry on the affairs of daily living.

And, finally, languages manage this communication by *articulated* sounds (sometimes called *vocal symbols*). By using the organs of speech, man manipulates the arbitrary system of sound so that it communicates his thoughts to another person. These organs of speech have other, more primary purposes; but they have been adapted to produce sound, and through manipulation or articulation, to produce meaningful sounds.

A singular aspect of language as opposed to animal communication is the patterning and the *repatterning* of sounds possible to users of language. A human speaker of language can take a pattern, and insert words into it to compose an utterance whose specific meaning has never before been formulated by him or heard by his audience. For instance, perhaps this speaker had often used a pattern exemplified by, "I threw a coin out the window," or "We put his coat behind the door," but never before a certain moment had he said, "He watched the game through a knothole." This last, although it had never been spoken or heard before, would be immediately understandable to the listener as well as eminently simple for the speaker to produce.

The definition of language does not include the written symbols we use to express words. If language is sound, then writing is a representation of sound; but writing is not language itself. It is related to language so closely that it conforms to much of the definition given for speech. It is distinct from language because it does not employ the use of articulated sounds. Writing is sometimes spoken of as a dialect--the written dialect.

Several features of language will be particularly interesting to teachers and students of linguistics. One of these features is *predictability*. For example, when a native speaker of English hears the words *the cat*, because of his conditioning in the ways of the language he expects information about the cat: this information may be adjectival, such as *the cat, large and tawny*; or it may be verbal, such as *the cat, slinking along next to me*, or *the cat kept me awake all night with its horrible wailing*. Through long practice, the native speaker of the language comes to rely on this predictability of language; though technical information may help him understand the ways in which language is predictable, such information is not absolutely necessary to his use and understanding of the language.

Another feature of the system of language that is perhaps less readily understood is that language often relates to something outside of itself. Words often have referents as well as meanings, but not always (cf. the Grade 8 unit, Words and their Meanings).

Yet another feature of language is its adequacy. "All languages in the world, today and within the historical period, have and had structures sufficiently flexible to express every category of thought which the human being can conceive."[1] Any language that has ever been studied has permitted its speakers to express any conceivable idea or notion. If the observer of an event finds that he cannot give linguistic expression to an experience, then that failure does not represent an inadequacy of the language but rather his failure to exploit adequately the resources that the language offers to its users. One reason why language is adequate is that any living language has an open vocabulary. That is, a living language permits limitless coining of words and borrowing from other languages.

In addition to the general language or speech system of a nation or nationality group, there are subordinate systems called dialects and idiolects. A dialect is a complete, adequate system of language and is simply a variant of a more widespread speech system or of the language of the country. This will be more fully discussed in a later chapter, but is introduced here so that teachers and students will recognize that there is nothing disreputable about dialects. They may be of various types: geographical, occupational, or social. An idiolect is the language that each person uses, his particular storehouse of words and sounds. As the idiolects become sufficiently generalized, they merge with the dialects; and as the dialects become less divergent they can be recognized as belonging to one family, the language of the country.

Summary

Language is a system of human communication originating in the modulation of a continuous sound stream into meaningful sounds. The organs of speech manipulate the stream of sound in such a way that units of sound become counters which in turn convey thought from one human being to another. During the development of a language, these verbal counters become a system, arbitrarily accepted by the members of a given speech community, so that this system is meaningful and, to some extent, predictable. Moreover, any given language is adequate to express every category of thought which its speakers can conceive.

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[1] M. Swadesh, La Nueva Filologia, Vol. IV, Collection "Siglo XX" (Biblioteca del Maestro Mexico: El Nacional, 1941), p. 38. Quoted by Allison David in Social Class Influences upon Learning (Cambridge, Mass.: Harvard University Press, 1950), p. 85. Translation of the quoted passage is by Harold B. Dunkel.

This packet is intended to provide background material for the teacher, with the hope that the teacher will discuss the nature of language with the students whenever the opportunity presents itself.

THE NATURE OF LANGUAGE: EXERCISES

The following exercises are a quite simple and skeletal investigation of the matters described in the chapter above.

1. Grade 1: Human and non-human communication: The Little Island.

   Discuss the way animals communicate with each other. Note that animals do not speak as human beings do, but that they do communicate in some ways. Ask children to list the ways in which they think that animals make signs to one another and for what purposes. Ask them to think of ways in which "animal talk" is different from "people talk." Give the boys and girls plenty of room for speculation at this level.

2. Grade 2: The "arbitrary" relationship between words and uses.

   Ask students if any of them know another language or if their parents know another language. Have the children ask their parents to write the words for "Father" and "Mother" in the language they know. When the students come with the words for "Father" and "Mother," list these on the chalk board beside a sketch of a hypothetical father or mother. Ask students if they could call "mother" by all these other words for her. Is there something about mother which makes us call her "mother" or "madre" or is our calling her this more like a "custom of our country"-- i.e. an "arbitrary usage" in adult terms.

3. Grade 3: Human and non-human communication: Mr. Popper's Penguins.

   Re-read parts of the story which include the penguin sounds. See if the children think that the sounds the penguins make in any way communicate their "thoughts" or their "feelings." Is the oral nature of the "penguin language" in any way like the oral nature of human language? Explore the penguin sounds with the children to see if they carry any specific meaning in any situation. Are the sounds "ork" and "gook" used interchangeably, or do they convey different "meanings"?

4. Grade 3 or 4: Verbal and non-verbal signals: The Courage of Sarah Noble.

The children will have heard of "sign language" before, and they will probably be especially interested in the methods Sarah used to communicate with the Indians. They might be surprised to realize how many gestures they understand now, and how many gestures that they could use and have other people understand them.

Examples: Finger in beckoning motion-- "Come here."
Finger on lips-- "Keep quiet."
Thumb pointed down from closed fist-- "No good."

Ask the children to think of other gestures that they understand. See if they can determine which of them might be understood by other people without the mediation of language.

Some of the children might be encouraged to discuss the nature of even spoken language as a kind of "sign language," recognizing the similarity that exists because a spoken language simply uses sounds rather than gestures to represent meaning. A written language uses letters as signs for similar meanings. The notion that all languages are made up of symbols (gestures, sounds, letters, etc.) that are meaningful is an extremely abstract notion, however, for fourth grade children, so the teacher should be careful not to force the children into a discussion that they can neither understand nor profit from.

5. Grade 5: The prior nature of oral language: "Rapunzel." "The Woodcutter's Child." "The Three Languages."

Place the following pairs of words on the chalk board and note the difference in spelling:

honor	defense	recognize
honour	defence	recognise

The students will recognize the fact that the words listed on top are spelled in the way to which the students are accustomed. The alternate spellings are British. A discussion centering around such differences should lead to the understanding that the printed letters are only symbols for sounds,and that the sequences of sounds are the real words involved in the discussion. In each case listed above, the pronunciation of the words is exactly the same, despite the difference in spelling.

THE NATURE OF LANGUAGE: DISCUSSION QUESTIONS (K-6)

The following questions concerning what language is and what it is not may be made the basis for discussions in the elementary school, particularly in the upper elementary grades. Students should be asked to raise questions, not necessarily to come to the exact conclusions included in the chapter preceding these exercises.

1. We are out in the woods and we hear a Bobwhite in a nearby tree call out. From a distance comes the distinct reply of another bird. Is this an example of speaking? How is it like "people talk"; how different?

2. "A dog is man's best friend," so Johnny tells his troubles to his dog. The dog is incapable of giving advice or opinion. Is Johnny's talk here an example of language?

3. Explain the difference between a conversation carried on by human beings and the sounds that animals make seemingly in response to one another.

4. Some birds and animals make unintelligible sounds, but parrots and parakeets, etc., can be trained to mimic the words of human beings. Therefore couldn't we say these birds are using language?

5. We often read in stories how a mother animal senses danger and warns her offspring of this danger. Could this be classified as language? Why or why not?

6. In one instance a playmate calls out to another to watch out because a car is coming. In another, a youngster is warned by his dog's barking of an oncoming car. Are these examples of language? What is different about the two kinds of "signs to move"?

7. A boy teaches his dog to count. Is the dog's counting an example of language? Why or why not?

8. An individual riding the roller-coaster loudly expresses his delight and fear at every breath-taking plunge. Are these "Whee's" examples of language? Why or why not?

9. If a skater on thin ice falls through and screams, "Help!" would this be an example of language? Why or why not? How is this "Help!" like and different from "Whee"?

10. A diminutive ball player unexpectedly grunts as the ball swiftly and soundly smacks the wind out of him. Is he using language? Why or why not?

11. The youngster in the dentist chair is told to say, "Aww" if the dentist hurts her while drilling. Three times during the process she stops him by saying, "Aww." Would this be language?

12. An enraged man yells and throws his hammer because he hit his thumb rather than the nail. Is his outcry an example of language? Why or why not?

13. One person when he is angry says nothing but "says a lot." Is this language or what?

14. A small fighter accepts the grimy hand extended by his opponent and they go off arm in arm. Do they "speak" or use language? In what sense?

15. A seeing eye dog communicates with his master, leading him places, indicating when to go and when to wait, etc. Does the dog "talk" to his master? Does he do something like shaking hands? Is the dog like an angry man in the way he "lets us know"?

16. Braille is or is not "talk" or "language" or "writing."

17. The tone of voice can communicate feelings of anger, joy, sadness, suspense, anxiety, worry, impatience, etc. Is tone of voice something you learn or something you just naturally do?

18.[1] Can you determine what kinds of words will go in the following blanks? The______and the______agreed with each other. A circus can be _______. Mary is an _______.
You can predict the kinds of things that regularly fill the blanks. What does that show about language?

19. Is every arrangement of words English? For example:
Likes Mary John.
Was beaten Larry the overgrown bully by.
Sports like school as well as do you?

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[1] This and the following questions can best be discussed in Grades 4-6.

What does the matter of word order show about language?

20. The class watched the President as he gave his inaugural address. Was that address an example of language?

21. The class had a debate concerning the Civil War. Would this be an example of language?

22. Are novels, textbooks, and pamphlets examples of language? Why or why not? How are they different from the kind of language in situation 20 and 21? How do we learn each kind and when do we use each?

23. Draw the sun on the board and ask whether it "has to" make the heat or always makes it.

24. Give the pupils the following list and have them determine whether the two objects "have to" come together, always do come together, or come together because we make them come together.

    a. a father and son
    b. a father and the various words for "father"
    c. an egg and a chicken
    d. an egg and the French word for egg: "oeuf"
    e. the sound a dog makes and the word "bow-wow"

25. Ten thousand years ago, man did not know about space travel and many modern inventions and therefore had no words for telephone, radio, satellite, jet, rocket, microphone, etc. Would we be correct in saying that his language was inadequate?

26. If a child takes piano lessons and never becomes proficient at the piano, does this prove the lessons were inadequate? A banquet is served; a gentleman is present who finds he can't eat because he is on a strict diet. Does that mean the banquet was no good? An individual has an experience with a fine, red-purple sunset. He is unable to put it into English words. Is the English language no good? Is his English no good?

27. A given profession, trade, or craft uses terms in special ways. These usages are not always meaningful to persons outside the field. However, the terms serve to render full, precise, and economical communication within the field.

A discussion of special usages within a number of fields can help learners see that a community of speakers of English or of any language can and do use, manipulate, or work the language so that the language does the work they want it to do.

Pupils may investigate special "ways of talking" within a field by inquiring of their parents, neighbors, or other sources. Some examples:

a. Photography
  1. shot: picture, view
  2. cheesecake: pretty model
  3. shutter: movable aperture of lens
  4. exposure: amount of light admitted

b. Railroading
  1. pig: locomotive
  2. reefer: refrigerator car
  3. brains: conductor
  4. high-ball: go ahead signal
  5. eagle-eye: engineer
  6. dog-house: caboose

c. Real Estate
  1. lease-option: renting with the idea of buying after a given time
  2. dog: undesirable piece of property
  3. earnest money: money which holds property until deal is closed

d. Oil Drillers
  1. cat skinner: tractor driver
  2. cherry picker: small crane
  3. mud-dog: well-drilling pump
  4. roughnecks: drillers' helpers

e. Military
  1. doughboy: infantry soldier
  2. fox hole: protective trench
  3. civvies: civilian clothes
  4. brass: officer
  5. mess: meals

CHAPTER II

PHONOLOGY

Because language is "a system of arbitrary vocal counters by which thought is conveyed from one human being to another," we will profit from an understanding of how this system operates. This leads us to a consideration of such complex-sounding terms as phonology, morphology and syntax.

Phonology is the study of the sounds of a language, and this chapter is simply an explanation of the sounds that constitute language--an analysis of the meaningful speech sounds. As such, this chapter is not intended as a unit to be taught in the elementary school: it is for the teacher alone. In the Nebraska program, phonology will not be presented formally until junior high school. The function of this chapter is to provide the background necessary to an understanding of the grammar of sound.

In discussing the nature of language we stated that the remarkable phenomenon of language originates when a continuous sound stream can be made into meaningful sounds through the use of the organs of speech. Sound initiates in the lungs in the sense that speech is carried on during the exhalation of air from the lungs.

Voice, often termed phonation, is produced by various kinds of vibrations that take place in the larynx. The differences between sounds are produced by changes in the shape and size of the various resonance cavities and air passages. These differences constitute the process of articulation. [1]

Two methods are used to analyze the sounds of language: the phonetic and the phonemic. "The phonetic method is interested in actual sound differences, whether meaningful or not. Thus, there is a real difference in the way we sound the two p's in pip. The first one is strongly aspirated, the latter one is not; but in modern English the difference between [pʰ] and [p] is not significant so far as any meanings are concerned. (Linguists nowadays usually employ square brackets [ ] to indicate phonetic transcription and virgules / / to indicate phonemic transcription.) The so-called 'phonic' method of the elementary teacher should not be confused with either of these; it is concerned with representing the sounds of a language with unambiguous characters, which may or may not coincide with the letters used in spelling." [1]

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[1] Since we are not presenting here a technical discussion of the process of producing sound, we shall not explore the matter of initiation, phonation, and articulation in any detail. The process is discussed more fully in W. Nelson Francis, The Structure of American English, chapter 2, pp. 51-118.

The International Phonetic Alphabet (IPA) provides a separate character for every sound-type, making it possible to transcribe any language in the phonetic alphabet. Most modern linguists, however, follow the *phonemic* method of analysis; that is, they analyze the sounds of the language only to the extent that there is a difference in meaning implied in the different sounds. Thus there is only one symbol of *p* in the word *pip*--namely, /p/.

H. A. Gleason describes the phoneme as the smallest unit of sound by which different meanings may be distinguished. [2]

The difference between phonemes may be great (as in *b*it and *k*it), or it may be small (as in *b*it and *p*it); the important point to remember is that a sound is not a phoneme unless it signifies a difference in *meaning*.

The alphabet used by most American linguists to describe such phonemes consists of symbols for consonants after the International Phonetic Alphabet (IPA) and symbols for vowels after the system of Henry Lee Smith, Jr. [3] The accompanying chart shows which symbols are used in the standard phonemic alphabet and which sounds are represented by those symbols:

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[1] Dudley Bailey, "Lecture on Phonology," *A Curriculum for English* (Nebraska Council of Teachers of English, 1961), p. 3B. Reprinted by courtesy of the Council.

[2] H. A. Gleason, *An Introduction to Descriptive Linguistics* (New York: Holt, Rinehart and Winston, Inc., 1961), p. 9.

[3] Henry Lee Smith, Jr., *Linguistic Science and the Teaching of English* [The Inglis lecture, 1954] (Cambridge, Mass.: Harvard University Press, 1956), pp. 20-35.

CHART I

Consonants:

p for the initial and terminal sounds in the word pip - (voiceless)
b for the initial and terminal sounds in the word bib - (voiced)
t for the initial and terminal sounds in the word tat - (voiceless)
d for the initial and terminal sounds in the word did - (voiced)
k for the initial and terminal sounds in the word kick - (voiceless)
g for the initial and terminal sounds in the word gag - (voiced)
f for the initial and terminal sounds in the word fife - (voiceless)
v for the initial and terminal sounds in the word valve - (voiced)
θ for the initial and terminal sounds in the phrase thin strength - (voiceless)
ð for the initial and terminal sounds in the phrase they bathe - (voiced)
ʃ for the initial and terminal sounds in the word shush - (voiceless)
tʃ for the initial and terminal sounds in the word church - (voiceless)
ʒ for the first consonant sound in the word azure - (voiced)
dʒ for the initial and terminal sounds in the word judge - (voiced)
l for the initial and terminal sounds in the word lull - (voiced)
m for the initial and terminal sounds in the word mom - (voiced)
n for the initial and terminal sounds in the word nun - (voiced)
ŋ for the final sound in the word sing - (voiced)
h for the initial sound in the word hat - (voiceless)
j for the initial sound in the word yield - (voiced)
r for the initial and terminal sounds in the word rear - (voiced)
w for the initial sound in the word wield - (voiced)
s for the initial and terminal sounds in the word sass - (voiceless)
z for the initial and terminal sounds in the word zeroes - (voiced)

Vowels:[1]

"Short" vowels		"Long" vowels	
i	for the middle sound in bit	iy	for the middle sount in heat
e	for the middle sound in bet	ey	for the middle sound in date
æ	for the middle sound in bat	ay	for the middle sound in night
ɨ	for the middle sound in just (as said in just a minute)	ɔy	for the middle sound in noise
		aw	for the middle sound in loud

---

[1] Illustrative words presume standard Midwestern pronunciation.

a for the middle sound in box
ə for the middle sound in but
u for the middle sound in look
o for the o in gonna
ɔ for the middle sound in bought
iuw for the middle sound in mute
uw for the middle sound in food
ow for the middle sound in boat

The short vowels are arranged according to where the tongue is placed in the mouth when the vowel is spoken. Imagine the following box as the mouth and the positions as indicating that the tongue is placed either high or low, forward or backward in the mouth, in order to understand the vowel arrangement:

CHART II

	Front	Central	Back
High	i (bit)	ɨ (just)	u (look)
Mid	e (bet)	ə (but)	o (gonna)
Low	æ (bat)	a (box)	ɔ (bought)

The long vowels or diphthongs combine these short sounds with either /y/ or /w/. Midwestern speech commonly includes the following diphthongs, shown below with their equivalent simple sounds:

CHART III

high front - i - (bit)	iy (beat)	-----
mid front - e - (bet)	ey (hate)	-----
low front - æ - (bat)	-----	æw (how)[1]
high central - ɨ - (just)	-----	-----
mid central - ə - (but)	-----	-----
low central - a - (box)	ay (height)	-----
high back - u - (look)	-----	uw (boot)
mid back - o - (gonna)	-----	ow (boat)
low back - ɔ - (bought)	ɔy (Hoyt)	-----
high front to back	-----	iuw (mute)

The term phoneme means not a single significant speech sound in a language but a class of sounds that are heard by the typical native speaker as the same sound. For example, the *p* sounds in *pin*, *spin*, and *lip* are actually pronounced slightly differently; but we all recognize these sounds as the sound of the letter *p*. The linguistic conditioning of the native speaker of English trains him to ignore the differences and to hear only the similarities. The native speaker of English is conditioned (or trained unconsciously) to ignore the differences among various so-called *p* sounds because the differences do not indicate differences in meaning. For example, the *p* sound in *pin* is pronounced with a puff of air (aspiration) but the *p* sound in *spin* is not. The difference between the two *p* sounds does not signal differences of meaning in English: both sounds are members of the same phoneme or speech sound area.

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[1] For many people, this would be /aw/.

The phonemes we have just discussed are called *segmental* sounds; that is, through phonation and articulation, the continuous stream of sound is modulated into specific units of sound so that we recognize *units* of meaning. In addition to the twenty-four consonants and nine vowels which constitute the segmental sounds, there are also *suprasegmental* features which further describe the language we use. These suprasegmental features consist of four stresses, three pitches, and four junctures. *Note:* Some linguists use three pitches, others use four. Recent linguistic discussion has tended to say that what Trager-Smith treat as a "fourth pitch" is really para-language.

Four degrees of stress are usually differentiated by the phonemic analyst: primary, secondary, tertiary, and quaternary. These are indicated in phonemic transcription by, respectively, ´/, ^ /, ˋ /, and ˇ, written above the vowel symbols. The degrees of stress may easily be perceived in the following examples:

lighthouse keeper (one who keeps a lighthouse)
/láithæ̀wskîypə̌r /

light housekeeper (one who doesn't do the
heavy house work) / làit hǽws kîypə̌r /

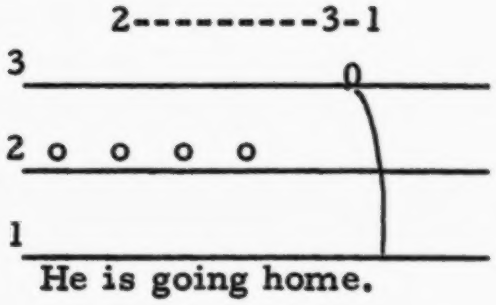
Elevator operator / éləv̌èytə̌r âpə̌rèytə̌r /

Spanish student (one from Spain) / spæ̂nɨ̌ʃ stúwdə̌nt /

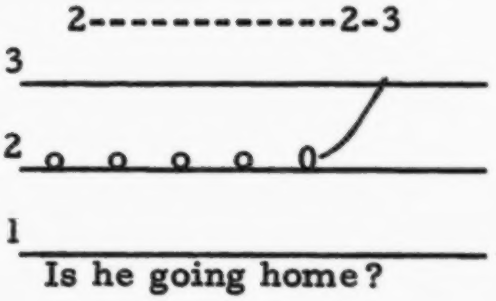
Spanish student (one studying Spanish) / spǽn ɨ̌ʃ stûwdə̌nt /

And we distinguish *conduct* (noun) and *conduct* (verb), *address* (noun) and *address* (verb) in good part by a difference in the comparative stress given the syllables.

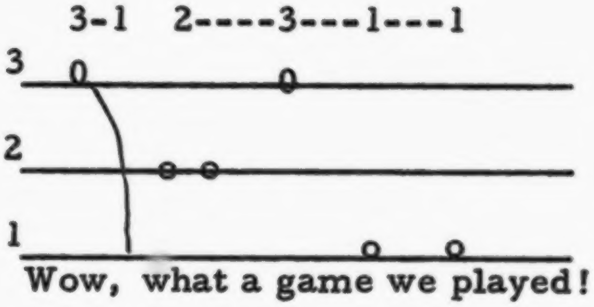
Perhaps more important to modern English is what is called pitch--or the relative voice height in speech. Again, phonemic analysts distinguish three degrees of pitch: very low, normal, and high, indicated by, respectively, 1, 2, and 3, written either above or below the line of the symbols for the sound segments. These degrees can again be distinguished easily enough through use of a few examples:



He is going home. /$_{2}$hiyz gowɨn $_{3}$howm$_{1}$/



Is he going home? /$_{2}$iz iy gowɨn $_{2}$howm$_{3}$/



Wow, what a game we played! /$_{3}$w^{æ}w$_{1}$ $_{2}$hwətə $_{3}$geym $_{1}$wiy pleyd$_{1}$/

We soon come to recognize the 2-3-1 pattern as the pitch pattern of the declarative sentence, the 2-3 for many (but not all) interrogative sentences, and the 3-1 pattern as the pattern for exclamations.

Pitch and stress operate together in modern English; and what the linguist calls "juncture" operates together with both. By juncture, the phonemic linguist means interruptions in the flow of sound of our language. He distinguishes four degrees of juncture, called, from the marks used to indicate them, "plus" juncture (+), "single bar" juncture (/), "double-bar" juncture (//), and "double-cross" juncture (#). Plus juncture may be observed in the following pairs of phrases:

a neat owl	/ ə niyt+æwl /	a grey train	/ ə grey+treyn /
a knee towel	/ ə niy+ tæwl /	a great rain	/ ə greyt+reyn/

He didn't seem able	/ hiy didənt siym+eybəl/
He didn't see Mable	/ hiy didənt siy+meybəl/

Single-bar juncture marks the interruptions which separate the word-groups of normal spoken English:

The man sitting on the bench was crying like a baby.

/ðə mæn/ sitiŋ ɔn ðə bentʃ/ wɔz krayiŋ/ layk ə beybiy/

Double-bar juncture marks a more pronounced interruption, and is usually found in conjunction with 3-2 pitch (it may be profitably thought of as "comma juncture"):

My brother, who lives in Denver, came to visit us.

/$_2$may $_3$brəðər $_2$/ / huw livz ɨn $_3$denvr$_2$// keym tə $_3$vizɨt $_1$əs/

Double-cross juncture marks a yet more pronounced interruption, and is associated with terminal pitch-patterns and the ends of sentences:

I'm going home. Are you going with me?

/$_2$aym gowɨn $_3$howm$_1$#$_2$ar iuw gowɨn 3 wiθ miy#/

In brief, as applied by phonemic analysts, the juncture marks may be thought of as follows: plus juncture roughly indicates word divisions, single-bar juncture roughly indicates word-group or phrase divisions, double-bar juncture roughly indicates comma breaks, and double-cross juncture roughly indicates end-punctuation breaks. But in each case one must remember the term "roughly."

A few example sentences will show how a full phonemic transcription looks, with both the segmental and suprasegmental features indicated:

Where did you get the hat, Joe?

/ $_2$hwér dʒə̌ gìt/ ðə̌ $_3$hǽt$_2$// dʒów$_3$#/

The best reason I know to study grammar is that it's fun.

/$_2$ ðə bést rîyzə̌n / $_3$áy $_2$nòw/ tə̌ stədǐy grǽmər ɨ̌z ðæ̌t ǐtz $_3$fə́n$_1$ #/

Summary

Phonology, the study of the sounds of language, may be approached either by the phonetic method--the analysis of all sound differences, or by the phonemic method--the analysis of all significant sound differences. The stream of language is broken up or segmented into the various sound or phone types. These types include twenty-four consonant sounds and nine vowel sounds. In addition there are the suprasegmental features of stress, pitch, and juncture, which further enable us to produce and to describe our language.

A. PHONOLOGY IN THE ELEMENTARY SCHOOL PROGRAM

Phonology was developed as a system for describing with considerable accuracy the total sound pattern of English as it relates to sense. It attempts to describe:

1. The patterns of meaningful sounds which English speakers make;
2. To some extent, the physiology by which such sounds are produced;
3. The ways in which sound patterns are symbolized with more or less precision in the written language through spelling, punctuation, and some more refined rhythmic devices.

It might be helpful at this point to note the distinction between phonology and the more familiar "phonics" system. The phonics system deals primarily with ways in which sound patterns are represented by the spelling of words. It goes from letter to sound. Phonics, then, is a "word attack" system by means of which the elementary child can take advantage of the partially phonetic nature of our language and so "sound out" words which he did not recognize at sight. The system of phonology, on the other hand, is more complex and has a broader purpose--the description and classification of all meaningful sounds in the English language. It goes from sound to sound-alphabet. Eventually, linguists ask questions about the degree to which the sound-alphabet is systematically represented by the ordinary alphabet. Both systems may be useful to the teacher and may be used to supplement each other. Though most of the phonological system is not intended for children who are beginning readers, some perceptions derived from its study are nevertheless useful and understandable.

Miss Priscilla Tyler and other linguists and reading specialists have made a series of observations about the two systems. Both the phonics system and the phonological system distinguish between vowels and consonants. Phonology further distinguishes between voiced and voiceless consonants. Both systems distinguish two types of vowels--the long vowels (or glides) and the short (or simple) vowels. But these vowel distinctions do not mean the same thing in the two systems. Phonics teachers are accustomed to classifying vowels in terms of how they function in the *spelling* of words. The alphabetic naming of letters is the basis for distinguishing "long" and "short" in phonics. For example the *names* of the vowels are designated as "long"; these vowels are actually glides (*a* = /ey/; *e* = /iy/; *i* = /ay/; in naming the letter *u*, the glide /uw/ is preceded by /i/). The so-called "short" vowels are regarded by the phonics teacher as sound-variants for the letters, so that /æ/ is considered the "short" vowel of *a*, /i/ the "short" vowel of *i*, and so forth. In order for the child to distinguish between the phonic "long" and "short" vowels, he must be able to spell and read. The phonologist, on the other hand, classifies the vowels physiologically, according to the manner in which they are *pronounced*. The child need only be able to *say* the words "cat" and Kate," for example, in order to hear the difference between the simple vowel /æ/ and the glide /ey/. The phonological system has several advantages. Perhaps the most important is that it focuses attention on speech and pronunciation, which is, after all, the first and the essential step in learning the language. Second, it is physically objective in its method of classification; one could expect students to respond more readily to this approach, since they see it used elsewhere in the analysis of data.

The fact that phonological description begins with speech and has elaborated an objective phonemic symbol for each meaningful sound distinction means that linguists can study the extent to which the conventional alphabet is or is not a systematic sound alphabet, and construct reading materials which rely on the element of system in our alphabet's representation of sound, something which conventional phonics programs have not done in a very serious way.[1]

B. PHONOLOGY AND SPELLING

Linguists have succeeded, to some extent, in reducing English spelling to a system. The linguist says to the reading and spelling teacher, "Let's look at language not as if it had letters to be pronounced but sounds to be spelled." The method of linguistics, like that of any science, involves the comprehensive collection of data in a specified area, the organization of those data in significant patterns, and, finally, the constructing of generalizations accurately representing those patterns. When the linguist deals with spelling, he starts with a sound and collects words having that sound. He notes the different spelling variants for the sound and looks for the patterns in which these variants occur.

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[1] For more detailed information, see Charles Carpenter Fries, *Linguistics and Reading* (New York: Holt, Rinehart and Winston, Inc., 1963) and Carl A. Lefevre, *Linguistics and the Teaching of Reading* (New York: McGraw-Hill, Inc., 1964), chapter 8 ("Spelling, word analysis, and phonics"), pp. 165-184.

The pattern which he is likely to observe first is frequency of occurrence. Two kinds of "spelling" frequency are to be considered: the frequency of the spelling variant and the frequency of the word in which it occurs. One pattern used by both linguist and reading specialist is occurrence of the spelling variant in the initial, middle, and terminal position. Though the sound may fall in all positions, the spelling variant often does not. Another pattern with which the linguist "tests" his data is the sound's place in a sequence of sounds. Does it follow or precede a certain class of sounds or a certain class of sounds spelled a certain way? The linguist finally makes some kind of formula or generalization to represent the patterns his data have made.

Phonological approaches to the analysis of spelling are basic in the new linguistic readers and spellers and to some of the exercises with "sounds and letters" in the curriculum. The spelling exercises following this chapter call attention to systematic sound-letter relationships discovered by linguists; but they are by no means exhaustive.[1]

C. PUNCTUATION AND PHONOLOGY

We commonly use punctuation to signal how our written sentences are to sound in the mind of the reader if he reads silently or how he is to speak them if he reads aloud. Every teacher has observed the difficulty that children commonly have in reading aloud with "expression," in getting the intonation pattern suggested by the punctuation; students frequently simply do not associate punctuation with the "tune" or "intonation pattern" of the sentence. In their own writing they also forget to signal, through punctuation, the way in which their sentences are to sound. Again, they have not made the association between punctuation and intonation. Any device which reinforces this association should help students both to read in a meaningful way and to use with accuracy the punctuation marks which describe intonation patterns.

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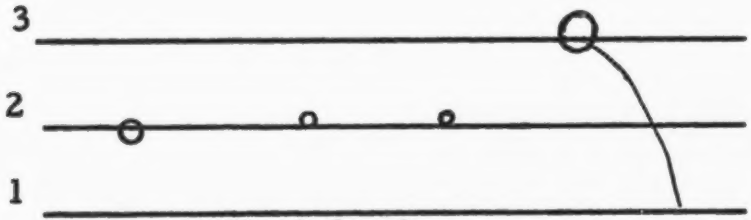
[1] Ralph M. Williams, Phonetic Spelling for College Students (New York: Oxford University Press, 1960) is a useful book concerning phonology and spelling.

In teaching intonation patterns in relation to punctuation, the teacher should proceed inductively at first. She should get students to hear how the language sounds and to associate punctuation marks with the sounds; after she has done this, she will want to show the students a method for representing what they have observed.

Daniel Jones has devised a system which demonstrates the intonation patterns which go with certain sentences.[1] Students can readily hear these differences, and the teaching of punctuation at this point is probably much easier if it is related to intonation patterns than if it is related to logical patterns. For instance, the pattern for the period is commonly a 2-3-1 (middle, high, low) pitch pattern:

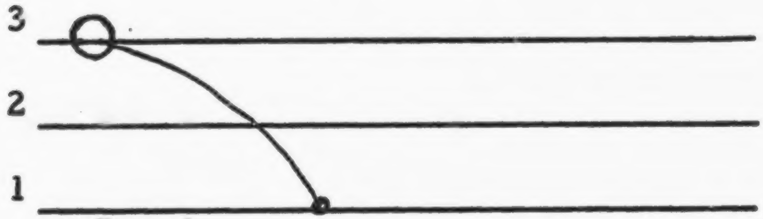
2-----------------------3----1



Sam walked the dog.
She picked some flowers.
Jean is not home.

For the exclamation point, the pattern is 3-1 (very high-low):

3------------1



Joey!
Golly!

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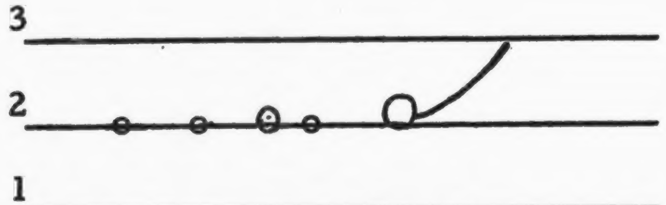
[1] Daniel Jones, An Outline of English Phonetics (4th ed., New York: E. P. Dutton and Company, 1934), p. 277 ff.

For the question mark, often 2-3 (middle-high)--but by no means always.

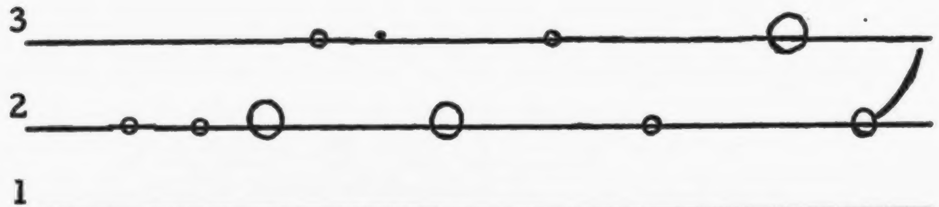
2----------------2--3



Are you going home?
Can you stay for lunch?
Did you see that dog?

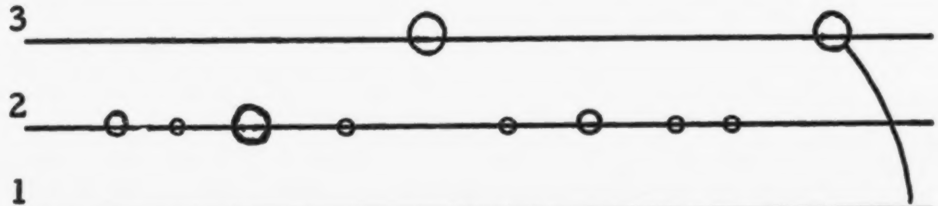
For the comma used with words in a series of courtesy expressions, or words used in direct address, the pitch pattern is 2-3:

2--2--2--3-3----2----3----2----3----2--3



I'll take hamburgers, french fries, and Coke, please.
I saw porpoises, penguins, and seals, Jack.

2 2--2-2------3--2--2-2----3-1

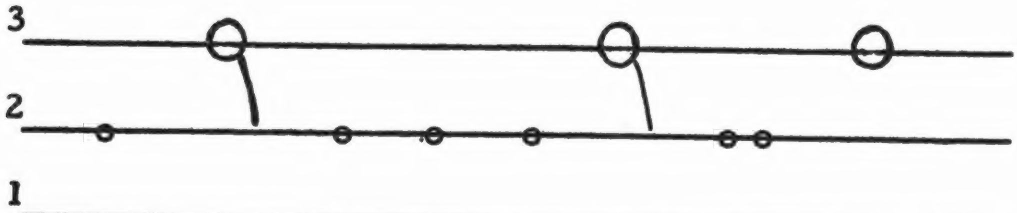


Tony Praz, the groceryman, is my friend.

Notice that for words in a series, the comma signals a 2-3 pattern for the word before it, whereas, with courtesy expressions and words of direct address, it signals a 2-3 pattern for the word after it.

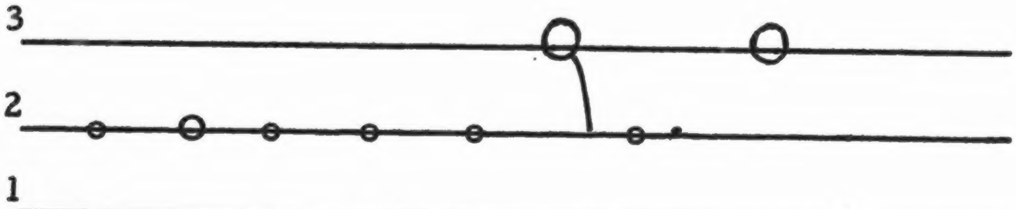
Finally, the initial comma of a non-restrictive clause is signalled by a 3-2 pattern; in a non-restrictive clause, the phonemes which precede the clause exhibit a 3-2 pitch as do the phonemes which close the clause; whereas, in a restrictive clause only the final phonemes of the clause exhibit a 3-2 pattern and the initial phonemes remain on the 2 pitch of the preceding phonemes:

2--3--2   2------------3--2   2-----3----1



Carl Smith, who wrote that book, is a teacher.
John Mills, who trained my horse, lives in Texas.

2--------------------3--2   2--3--1



The man who wrote that book is a teacher.
The man who trained my horse lives in Texas.

PHONOLOGY: EXERCISES

Part I. (In this section the exercises labeled "phonemes" and "minimal pairs" deal with segmental phonemes. Generally exercises with segmentals are placed first and suprasegmentals next in each grade level.)

1. Grade 1: Phonemes-alliteration: "How the Rhinoceros Got His Skin." "The Elephant's Child."

   a. Tell the children to think of a color.
   b. Then think of a thing that begins with the same sound.
   c. Next add an action word beginning with the same sound.

Examples:	blue	balloon	blows
	pink	pie	pops
	red	rabbit	runs
	purple	pig	pulls
	yellow	yak	yawns

   e. After the color names are exhausted use numbers.

six	soldiers	sat
ten	tubs	tipped
five	fish	flopped

2. Grade 1: Phonemes-minimal pairs: "The Dog and the Shadow." "The Town Mouse and the Country Mouse."

   a. Attempt to provide rhymes for key words:

mouse	mice	cat	dog	town
house	nice	rat	frog	clown
	rice	hat	hog	brown
		mat	fog	down
		bat	log	
		fat		

   b. Have the students attempt to develop sentences using many words beginning with the same sound.

The cute country cat caught his cap.
The dirty dog digs down in the den.

3. Grade 1: Phonemes: They Were Strong and Good.

Read a page of the story asking the children to listen for certain sounds:

Ask one group to listen for words beginning with /m/.
Ask another group to listen for words beginning with /gr/.

After you have read the page, have the children tell you the words they heard and list them on the board under the appropriate heading.

4. Grade 1:. Phonemes-minimal pairs.

a. Encourage the children to make up rhymes containing riddles. The teacher may open the game with a riddle like one of the following.

I rhyme with boy
You play with me.
What am I? (toy)

I rhyme with now
A dog says this.
What am I? (bow-wow)

I rhyme with saw
A donkey says this.
What is it? (hee-haw)

I rhyme with moo
A rooster says this.
What is it? (cock-a-doodle-doo)

When the children are accustomed to the game, the child who answers correctly may make up and ask the next riddle.

5. Grade 1: Intonation-suprasegmentals.

Have the students perform some brief exercises with sentences from the stories to indicate the effect of variations in stress patterns. They may discover that some variation in stress patterns gives language some of its pleasing, life-like rhythm; they will almost certainly discover that a variation in stress pattern frequently can change the intended meaning of a sentence quite drastically. Say the following sentences and discuss with the children the differences in meaning and effect. Continue with sentences that the children discover.

Tell me the truth
Tell *me* the truth.
Tell me the *truth*.

Come *down* and I shall tell you what I meant.
Come down and I shall *tell* you what I meant.
Come down and I shall tell you what I *meant*.

6. Grade 1: Intonation: *Millions of Cats*.

Have the children listen for the stress pattern as you repeat the refrain of the story: "Hundreds of cats, thousands of cats, millions and billions and trillions of cats." See if they can help you make up new refrains with similar patterns of strong stress: "Long-tailed dogs, short-tailed dogs, small-tailed and big-tailed and bob-tailed dogs"; "little brown cats, little black cats, little fat and little soft and little big cats"; etc. Combinations with numbers and colors should be easiest for the children.

7. Grade 1: Phonemes-minimal pairs: *Millions of Cats*.

a. Ask the children to think of other things that the little man could have seen during his trip that begin with the same sound: "He saw cats and cows, kittens and campers, cool creeks and colorful castles."

b. Have the children see how many rhyming words they can list for key words in the story:

cat	mad	bed	wag	hill
fat	bad	red	tag	sill
mat	had	said	bag	gill
hat	sad			
rat	lad			
bat				

8. Grade 2: Phonemes-intonation: "Little Red Riding-Hood." "The Story of the Three Little Pigs." "The Story of the Three Bears."

a. There are many opportunities in this unit for exercises with rhyming words. When an occasion arises have the children see how many words they can think of that rhyme with key words from the story, such as "huff" and "puff," etc.

b. Each of the three stories for this unit contains excellent material for experimentation with intonation patterns. Every child will enjoy giving his interpretation of the way Red Riding-Hood, the three pigs, the three bears, the wolves, and other characters speak. The teacher might ask the students to discuss why they think the wolf's voice sounds "sly" or "snarly," why the great bear's voice is "gruff," why Red's voice sounds "sweet," etc.

9. Grade 2: Intonation, suprasegmentals, and punctuation: "Little Red Riding-Hood." "The Story of the Three Little Pigs." "The Story of the Three Bears."

In connection with the intonation exercises above and with possible composition assignments, students will want to know how to indicate certain intonation patterns that they mean for their characters to use in their stories. At times the teacher will be at a loss to explain the lack of devices in written English, but the children should be encouraged to use whatever means they can think of to indicate intonation patterns--all capital letters, some words printed much larger or smaller than others, exclamation points, underlining, illustrations, printing with different colors, etc.

10. Grade 2: Phonemes: Crow Boy.

There is some alliteration in this story. Children might listen for words that start with the same sound as the teacher reads such phrases as:

. . . a rice ball wrapped in a radish leaf. (/r/)

They might listen for the same sound within a word in another sentence.

11. Grade 2: Graphemics: Crow Boy.

The children will undoubtedly be curious about Chibi's "writing" on page 22. (They may think that the reason that no one can read it but Chibi is that it isn't written like their English writing.) Explain to them the difference between the system of pictorial writing that the Japanese use and the system of semi-phonemic symbols that we use to write English. A Japanese symbol is like a "picture"; there is a separate symbol for each word. English uses symbols that represent sounds; when you read you "add up" all the sounds of the letters to make a distinct sound. This sound then is the symbol of the thing it refers to. You might illustrate by using a book, drawing a picture of a book on the board, and writing the word "book" on the board. The book itself is the thing you are talking about, the sound of the word "book" is a symbol of the book, the picture of the book on the board is one way of "writing" down what you are talking about (pictorial representation, the Japanese way of writing), and the letters "book" that we write down are symbols of the sound we make to represent the object itself. Because of this basic difference, we can represent nearly everything with 26 letters, or "characters" in our alphabet, whereas the Japanese language contains thousands of different characters, because it must have a distinctly different one for each idea or each thing.

12. Grade 2: Phonemes-intonation: "How the Whale Got His Throat." "The Beginning of the Armadillos." "The Cat That Walked by Himself."

a. Read the rhyme the Mariner quoted upon walking from the Whale's mouth.

b. Read the Jaguar's mnemonic verse in "The Beginning of the Armadillos."

c. Discuss rhythm and rhyme. Show how much easier it is to remember things that rhyme or have rhythm or begin with the same sound:

(1) Stickly-Prickly Hedgehog (rhyming)
(2) Slow-Solid Tortoise (alliteration)
(3) the Whale's dinner menu, beginning "starfish and the garfish" (etc.)
(4) the Mariner's actions when he found himself inside the Whale

d. Have the children say the word "whale" softly. Ask them to notice how their lips feel when they make the initial sound in the word. Provide the children with a list of words, some of them beginning with the same sound. See if the children can identify words that begin with the same sound.

Examples:
whale
where
which
wary
whistle
when
wear
whoop
wobble

(This activity will give them some training in listening for specific phonemes. Some children, for example, may be able to distinguish a difference between the initial sounds of "whoop" and "wobble": others may not. Most second graders should be able to recognize the difference between "where" and "wear.")

13. Grade 2: Intonation-suprasegmentals: "The Hare and the Tortoise."

The Tortoise uses both an imperative sentence and a question. Show the differences between the intonation and stress patterns of these sentences and the intonation and stress patterns of declarative sentences in the dialogue.

14. Grade 2: Intonation-suprasegmentals: *The Bears on Hemlock Mountain.*

The children might read the refrain, "THERE *ARE* NO BEARS ON HEMLOCK MOUNTAIN. NO BEARS AT ALL," as Jonathan's mother said it, as Jonathan said it, as Aunt Emma said it. In other words, see how the refrain varies with each appearance, until it finally turns conditional with Aunt Emma and positive after the bears appear. (This exercise shows how suprasegmental features [stress, pitch, and juncture] operate in the language.)

After they have practiced producing various emotions and meanings through the use of intonation patterns, the children might enjoy reciting and acting out the refrain to see if other children can guess from the way it is said which point of the story is being represented.

15. Grade 3: Phonemes: *Winnie-the-Pooh.*

Point out the alliteration in:

> "Help, help! . . . a Heffalump, a Horrible Heffalump! . . .
> Help, help, a Herrible Hoffalump!
> Hoff, Hoff, a Hellible Horralump!
> Holl, Holl, a Hoffable Hellerump!"

Let the children make up similar alliterative phrases and scramble interchangeable syllables.

16. Grade 3: Minimal pairs, vowels, and consonants: *Mr. Popper's Penguins.*

a. As an exercise in the manipulation of minimal pairs of vowel sounds, ask the children to fill the blanks in the following sentences by changing only the vowel sound of the underlined word and placing the new word in the blank.

(1) Penguins love to ________ where it is cold. (live)
(2) Mr. Popper made a hit in his ________ . (hat)
(3) Won't you sell me a ________ ? (seal)
(4) Does that shoe fit your ________ ? (foot)

b. Do the following exercise in the same way, this time changing only the initial consonant sounds:

(1) The penguins walked to the bus without making a ______ . (fuss).
(2) Captain Cook said " ________ ." (Gook)
(3) The penguins became bold when it was ________ . (cold)
(4) A bear sat in a ________ . (chair)

17. Grade 3: Intonation-suprasegmentals: The Courage of Sarah Noble.

See if the children can convey variants in meaning and emotion simply by variations in intonation patterns while repeating the key phrase from the core text, "Keep up your courage, Sarah Noble." Ask them to repeat the sentence:

a. as her mother might have said it to her just before Sarah and her father left.
(firmly, encouragingly)
b. as Sarah might have said it to herself at various stages of her journey. (fearfully, but with some bravado at times)
c. as Lemuel might have said it to her. (mockingly)
d. as Sarah might have said it to herself when her father left her with Tall John.
(haltingly, as through tears)
e. as Sarah might have said it to herself when her family was settled in the new home. (triumphantly)

18. Grade 3: Intonation-suprasegmentals: "Mother Holle." "Cinderella, or The Little Glass Slipper." "The Sleeping Beauty in the Wood."

Choose sentences from the stories; write them on the chalk board, and have the children say them placing stress on different words for different emphasis and meaning.

Examples: "Thát is the reward for your service."
"That is the reward for yóur service."

"Oh, sháke me! sháke me! We apples are all rípe!"
"Oh, shake mé! shake mé! We apples are áll ripe!"

19. Grade 4: Phonemes and phonetics: A Brother for the Orphelines. (The following exercise may be fruitful only in schools where French is taught and in high ability groups.)

Here are some of the French names and words that appear in the story. Diacritical markings follow the International Phonetic Alphabet.

Madame Flattot	/ma dam' fla to' /
Josine	/ ʒo zi:n' /
Monsieur de Goupil	/mə sjø' də gu pi:l' /
Brigitte	/ bri ʒit' /
Mademoiselle Grignon	/ madmwa zɛl' gri ɲõ' /
Yvette	/ i vɛt' /
Pierre	/ pjɛr /
Alexandre	/ alɛk sɑ̃dr /
Lepetit	/ lə pəti' /
orpheline (an orphan girl)	/ ɔr fə li:n' /
poussette (a market basket on wheels)	/ pu sɛt' /
bida bida bidou (language used in talking to a baby)	/ bi də bi də bi du' /
zim la boum (sound of a drum)	/ zim lə bum' /
bonbon (candy)	/ bɔ̃ bɔ̃ /

Differences in French and English pronunciations (different graphemes or phonemes children know) should be noted. "Bonbon," a word of French origin, is used also in English but is pronounced differently. Translated very literally, it means "good-good"--thus similar to an American word for a treat: "goody." Children who have studied French may give other examples of French words.

The extent to which the teacher wishes to introduce students at this level to the phonetic sound alphabet (IPA) or to the phonemic sound alphabet (Trager-Smith) will depend on her confidence with the systems, the availability of sound alphabet charts, and the ability and interest of the students.

20. Grade 4: Intonation-suprasegmentals: Little House on the Prairie.

In order to illustrate to children that a variation in stress patterns can both give a life-like quality to reading and make differences in meaning apparent, try the following exercise with them. Have the children read (perhaps the teacher should demonstrate first) the following sentence a number of times, varying the pattern of stress to indicate various meanings. Discuss the differences in meaning with the children.

"Are Indians in there?" she almost whispered.
"Are Indians in there?" she almost whispered.
(etc.)

21. Grade 5: Suprasegmentals and punctuation: This Dear-Bought Land.

In order to help children become aware of the operation of stress and juncture patterns in language, of the differences that variations in patterns can cause in meaning, and even some of the possible ramifications of these patterns in systems of punctuation, try the following exercise:

a. The Indians loved rhythmic chants. These are easy to make, and a lot of fun. Do one this way. Each child says his name. For instance, Johnny Brown would say, "John' ny Brown'." He would clap his hands hard, soft, hard. (Teacher, put on board, "Johnny Brown.") Johnny Brown's chant would follow the stress and rhythm of his name (/ - /) Johnny's chant might go like this:

Sun' and moon'
Shine on me
Bring me light
Show my way.

Other examples of stress patterns might include: Mary Breckenridge (/ - / - -) or Henrietta Johnson (/ - - - / -).

b. After the students have begun to pay particular attention to stress patterns, introduce them to the differences in meaning that can occur just by varying those stress patterns in sentences. Copy each of the following sentences on the chalk board twice. Place stress marks over underlined item only to show contrast in meaning between each pair of sentences:

(1) She is my French teacher.
She is my French teacher.

(2) They live in the white house.
They live in the White House.
(3) They are eating apples.
They are eating apples.

Try to think of sentences that can show contrast in meaning in this way.

c. To dramatize further the differences in meaning that such variations can make, read the following four sentences with stress on a different word each time. Give the underlined word stress, then determine the change in meaning of the sentence:

Captain Smith is coming.
Captain Smith is coming.
Captain Smith is coming.
Captain Smith is coming.

d. The children will wonder how to indicate these variations in meaning in writing. They will quickly note that we do not ordinarily underline words in sentences that we wish to receive strong stress, although we could. They will eventually notice that the stress patterns that they have been experimenting with also work in coincidence with pauses, or "junctures." They can easily begin to understand that written English does have a convenient method of indicating at least some kinds of juncture by performing the following exercise:

(1) Begin three sentences with "as" (e. g., As I watched the forest, an Indian came out). Do you hear the pause, or juncture? What punctuation do you put there? How does this help us when reading orally?

(2) Begin three sentences with "while." (Do the same as above.)

22. Grade 5: Phonemes: *Children of the Covered Wagon.*

a. One of the curiosities of the English language that children have a great deal of fun with is the homonym--a word that sounds just like another word but has a different spelling and a different meaning. Put the following exercise on the chalkboard for the class or duplicate it for them. (Fill in the blank with the correct word from each numbered set.)

(1) heard	(2) two	(3) reined	(4) way
herd	too	rained	weigh
	to		

Suddenly we ______ 1 the thundering hoofs of a ______ 1 of buffalo. ______ 2 of our cowboys were ______ 2 far away ______ 2 hear our warnings. As the first of them appeared over the hill, we ______ 3 our horses to the edge of the canyon and ______ 3 a shower of rocks down on the ______ 2 men but just then they ______ 1 the thunder of the ______ 1 and galloped out of the ______ 4.

List other sets of homonyms. Try writing a paragraph using some of them. Perhaps there are some in a book being read.

b. Read the following words to the students and have them attempt to put them in columns according to their sounds: (1) initial ch sound, (2) final ch sound, (3) initial sh sound, and (4) final sh sound.

chop
inch
flash
crash
fresh
pitch
cheer

sheep
brush
shall
ranch
fish
she
lunch

splash
chin
chair
shoe
cheese
should
wish

23. Grade 5: Suprasegmentals, method of symbolizing, and punctuation: The Door in the Wall.

As indicated in the discussion preceding these exercises, levels of stress may be marked in the following ways:

Primary	Secondary	Tertiary	Quaternary
/	∧	\	∨

a. Use this method of marking stress in these sentences:

"Will you teach me to write?" asked Robin.
"Keep your filthy hands off me, lout!" he shouted.
Rest while I am gone.
We shall read together.
Tomorrow is another day.

b. There are three or four levels of pitch in most intonation systems:

1, low; 2, medium; 3, high; 4, very high.

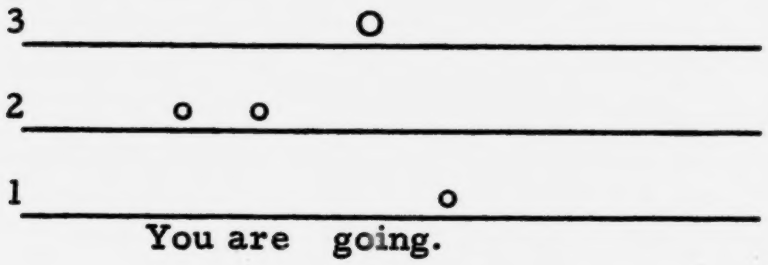
Some linguists, however, regard level 4 ("very high") as a paralinguistic phenomenon and not as a regular suprasegmental feature of our language.

c. Continue the use of pitch levels to reinforce the rules of punctuation. After putting many sentences on the board and analyzing them, elicit from the class discussion the following generalizations:

(1) Sentences ending with periods usually end with the 2-3-1 pitch pattern.

(2) Questions which elicit a "yes" or "no" answer usually require the 2-2-3.[1]

Examples:



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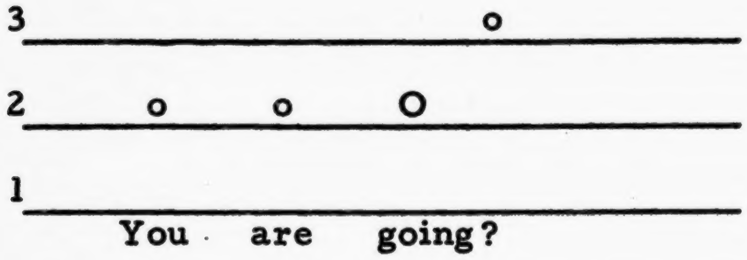
[1] For a fuller description of the relationship between pitch contours and sentence patterns, see Kenneth L. Pike, *The Intonation of American English* (Ann Arbor: University of Michigan Press, 1963), pp. 45-106. Pike uses a four pitch system with very high number 1, high 2, medium 3, and low 4.



24. Grade 6: Intonation-suprasegmentals: *The Adventures of Tom Sawyer*.

Stress indicates relative loudness of sound. Have the students mark primary (ʹ) stress on the following words. All words are taken from the core text. (This list might also serve for vocabulary study, although a vocabulary list could be much more extensive.)

diplomacy
forestalled
furtive
tedious
pathos
compensations
diminish
exploits
plausible
chasms
comprehended
unalloyed
derision
grotesque
traversing
effeminate
aggravated
turmoil
incantation
ostentatiously

Students may wish to try to mark secondary, tertiary, and quaternary stress levels on the words also, and they may be able to do so, particularly if they are allowed to use them in sentence contexts.

25. Grade 6: Suprasegmentals, symbolizing intonation: *The Hobbit*.

Have the children say good morning using various intonation patterns, and discuss the implications of the varying patterns. (Pages 14 and 15 of the text provide interesting insights.) There may be two stress patterns, and two pitch patterns for the greeting, "Good morning."

a. Stress: Góod môrnìng — Ask how many syllables in each word.

Gòod mórnîng — Where is the primary stress?
Where is the secondary?
Is tertiary included?

No extensive examination of stress patterns needs to be made in the sixth grade, but this exercise allows one to display the relationship between stress patterns and meaning.

b. Pitch:

2 3 1
Good morning

1 or 2 2 3
Good morning ?

The importance of this exercise is to make the learners aware that differences in pitch signal differences in meaning to the native speaker.

Pitch relates to the highness and lowness of speech sound. This book uses three pitch levels, of which the lowest is designated as 1, and the highest as 3. A sentence which does not begin with a stressed word usually starts on level 2, rises to level 3, and then drops to pitch 1 at the end.

The teacher should use other simple sentences for examples (on the chalk board) and let the children discover their stress and pitch patterns.

PHONOLOGY: EXERCISES

Part II (Grades 4-6).

PHONEMES: SEGMENTALS (OPTIONAL EXERCISES) AND THEIR GRAPHEMES

The following exercises are preparation for the systematic study of phonology and the phonemic alphabet encouraged in Grades 7-9. Teachers may or may not wish to use these exercises; their decision will depend on the extent to which they wish their students to study segmental analysis before they meet it formally in the Nebraska program's junior high phonology sequence. The phonemic alphabet helps the teacher identify the precise vowel sounds which are being studied, but the student will not need to learn the phonemic alphabet until he reaches the junior high level. The vowels can be identified quite simply for elementary students by pronouncing and by spelling out the words in which the sound occurs. By learning to identify vowel sounds, the ways these sounds are produced, and the variant ways the sounds are spelled, students learn (1) to understand our language's sound signals, (2) to distinguish sound from spelling, and (3) to use the dictionary. The sound patterns described here are basically Midwestern; specifically, they are Nebraska patterns. Different exercises based on regional phonological analyses should be constructed if these lessons are used outside the region in which they were constructed.

1. Vowels:

/i/, /e/, /ae/

a. The teacher may pronounce the series bit, bet, bat, and then ask learners to do so, noting the direction in which the tongue moves as each word is pronounced. The students will observe that the tongue is relatively high for bit, at a middle position for bet, and at a low position for bat. The teacher can call attention to the fact that these three vowel sounds are produced in the front part of the mouth. Then, other sequences may be introduced in order to illustrate further the differences in "tongue height" which produce the different vowel sounds. For example: rid, red, rat; hid, fed, fad; fill, fell, fat; think, head, mat; and so on. The group should be asked to make observations concerning the tongue height distinctions and to suggest which sound should go in each of the boxes which stand for the front of the mouth.

Example:

	Front	Mid	Back
High	bit; rid		
Middle	bet; red		
Low	bat; fat		

Be sure to use full words, not just letters to signal which sound should go into each box. A single letter may signal various sounds, depending on the context; and the phonics symbols are an inexact sound alphabet. Thus, one had best use several fully spelled-out words to remind students which sound or phoneme goes in each box.

b. After students have decided which vowels are high, middle, and low in the front of the mouth, have them collect all of the words which they know which have the /i/ sound as in bit. Have them observe how many different letters or groups of letters (graphemes) stand for this /i/ sound. Have them keep a notebook in which they list words in which the /i/ sound occurs, and the letter or letters used for it.

c. Repeat the process described in (b) for the /e/ sound.

d. Repeat the process described in (b) for the /ae/ sound.

Sample lists of words which students might collect for the /i/ "rid," /e/ "red," and /ae/ "rat" sounds:

/i/ bit
busy
women
get (for some people)

/e/ pet
says
said
friend
heifer

/ae/ bad
laugh
meringue

2. Vowels:

/ɨ/, /ə/, /a/

Some weeks after students have observed the placement of the /i/, /e/ and /æ/ vowels with respect to tongue height, after they have recorded a number of the spellings (graphemes) used to represent this sound, the instructor may wish to have a whirl at the vowels pronounced midway between front and back: that is, the vowels pronounced with the tongue back a bit further. Students may wish to see which vowels pronounced there are high, middle, and low vowels. As with Exercise 1, the teacher can present the materials in such a way as to give children an opportunity to make an "inductive" description--to "discover" the information for themselves.

The teacher may pronounce the series just (just a dope), just (a just man), and jot to illustrate the vowel series /ɨ/, /ə/, /a/. To help learners become aware of part of what happens during the pronunciation of that series, the teacher should ask them to pronounce the sequence and to note the direction in which the tongue moves as each word is pronounced. The tongue is relatively high for the first use of just /ɨ/, at a middle position for the second use of just /ə/, and at a low position for jot /a/. Again, students should not be told this, but should observe it; but they will probably have to be told that the tongue is further back in the mouth than with the bit, bet, bat series. The activity should be repeated several times until the group is aware of the matter of tongue height. Other sequences may be used: just, mutt, hot; just, flood, heart; just, rut, tot and so forth. The group should be asked to make observations concerning the height of the tongue as the vowels in each of these series are pronounced and to suggest which of the "sounds" should go in each of the boxes which stand for the central portion of the mouth.

	Front	Mid	Back
High		(just a dope)	
Middle		(a just man); rut; mutt; flood	
Low		jot; box; tot; heart	

As with Exercise 1, use full words--not just letters--to signal which "sound" or "phoneme" should go into each box.

a. Do not have students try to collect other words which have the /ɨ/ sound of "just a dope." These words are rather rare in Midwestern speech and to ask students to find other words will lead to their confusing the /i/ sound with the /ɨ/ sound.

b. After students have decided which vowels are high in the middle and which are low in the middle of the mouth, have them collect all of the words which they know have the schwa sound as in but or cut. Have them observe how many letters or groups of letters stand for the schwa sound. Have them keep a notebook in which they list words in which the /ə/ sound occurs, and the letter or letters used for it.

c. Repeat the process described in (b) for the /a/ sound as in box, tot, etc.

Sample lists of words which students might collect for the /ə/ "mutt" and /a/ "box" sounds:

/ə/	/a/
but	box
flood	heart
does	raw
southern	pa

3. Vowels:

/u/, /o/, /ɔ/

Repeat the above process for the vowels which are pronounced with the tongue back in the mouth: /u/ as in book, /o/ as in gonna, and /ɔ/ as in bought.

	Front	Mid	Back
High			book
Middle			gonna
Low			bought

4. **The "Y"-Glides:**

After students have used the "inductive" procedure described above to complete a "sound-box" with representative words using various graphemes for the same sound, they may wish to go on to the "glides."

Have students pronounce the following pairs of words, and observe the difference in tongue movement which makes the difference in vowel sound between the first and second words in the pair. They can also feel a difference in jaw movement if they hold two hands against their cheeks, or the difference may be observable if they look in the mirror.

bit	beat	(from /i/ to /iy/)
bet	bait	(from /e/ to /ey/)
bot	bite	(from /a/ to /ay/)
bought	boy	(from /ɔ/ to /ɔy/)

The beat /iy/, bait /ey/, bite /ay/, and boy /ɔy/ sounds are pronounced with the tongue initially in the bit /i/, bet /e/, bot /a/, and bought /ɔ/ positions.

At this point students can add a set of up-forward sliding sounds to their sound-box.

	Front	Mid	Back
	up-forward sliding		
High	bit - beat		
	up-forward sliding		
Middle	bet - bait		
		up-forward sliding	up-forward sliding
Low		bot - bite	bought - boy

Note: If students are unable to notice the differences in tongue-position which produce the different vowels, the point should not be belabored.

Now students can be asked to collect for their notebooks all of the spellings which they can find for the vowel sounds in beat, bait, and bite. (Graphemes for /ɔy/ include oi and oy [as in voice, toy].)

Sample lists of words which students might collect for the /iy/ "beat," /ey/ "bait," and /ay/ "bite" sounds:

/iy/ beat	/ey/ bait	/ay/ bite
fleet	maid	cry
eve	pay	aisle
chief	gaol	guy
ski	gauge	pie
people	freight	sigh
	mate	ice

5. The "W - Glides"

Following the procedure used for the y-glides, have students pronounce the following series of words and observe the difference in tongue and mouth movement which makes the difference in vowel and sound between the first and second words in the pair:

lad - loud	(from /æ/ to /æw/)
full - fool	(from /u/ to /uw/)
moot - mute	(from /u/ to /iuw/)
"gonna" - groan	(from /o/ to /ow/)

The loud /æw/, fool /uw/, fuel /iuw/, and groan /ow/ sounds are pronounced with the tongue initially in the lad /æ/, full /u/, full /u/, and "gonna" /o/ positions. For the loud, fool, fuel, and groan vowels, the tongue glides up and back in the mouth as the vowel is pronounced. Students may even be able to observe this "tongue action" in the mirror. At this point they can add a set of up-backward sliding sounds to their sound box:

	Front	Mid	Back
High	up-forward sliding bit - beat		up-backward sliding full - fool fuel
Middle	up-forward sliding bet - bait		up-backward sliding "gonna"- groan
Low	up-backward sliding lad - loud	up-forward sliding bot - bite	up-forward sliding bought - boy

Note: The initial /i/ or /y/ of the vowel in mute may confuse students in pronouncing the vowel.

Now students can be asked to collect all of the spellings which they can find for the loud, fool, fuel, groan vowels.

Sample lists of words which students may collect for the /æw/ "loud," /uw/ "fool," /iuw/ "fuel," and /ow/ "groan" sounds:

/æw/ loud	/uw/ fool	/iuw/ fuel	/ow/ groan
kraut	new	mute	no
plough	move	cue	boat
	canoe	beauty	bow
	neuter		soul
	do		eau-de-cologne
	tutor		yeoman
	due		oh
			brooch

6. After the students have gathered in their notebooks as many spellings (graphemes) for these vowels and vowel-glides as they can and as many words using each of these spellings (or graphemes) as is profitable, students and teacher can make up charts to be mounted in the classroom, on which may be listed all of the more common spellings for each of the vowels and vowel glides. The charts should be large enough to include all items

submitted, and to be seen from all portions of the room. The charts might look something like this:

CHART I. "Steadies"

bit - /i/	"jist" - /ɨ/	full - /u/
spellings: i, ea, u, e, ie, ey, y, o, ois, ui, ee		spellings: u, ou, o, oo
bet - /e/	but - /ə/	"gonna" - /o/
spellings: e, ea, a, ay, eo, ie, ei, ae, ai	spellings: u, o, oo, oe, ou	
bat - /æ/	bot - /a/	bought - /ɔ/
spellings: a, ai, au, i	spellings: a, o, ea, ow, au	spellings: a, aw, o, ou, au, oi, oo, oa

CHART II. "Gliders"

y

beat

ea, ee, e, ie,
i, ei, oe, eo,
ae, ay, ey, ye

w

(fool) oo, ue,
ou, u,
ew, o,
oe, eu

(fuel) ue, u
eau

y

bait

a, ai, ay, ei
ea, ao, au,
eh, e

w

groan

o, oa, ow, ou,
oe, ew, eau,
au, oo, eo, oh

w

how

ou, ow, ough,
au

y

bite

i, y, ie,
ei, eye, aye,
ai, ia, uy,
igh

y

boy

oy, oi

If the students have not discovered all of the more common graphemes for a single sound in keeping their notebooks, the teacher may supply some. Students can then try out their chart as an aid in using the dictionary. How does one spell "treat"? Well, it's probably one of the following:

(1) treat
(2) treet
(3) tret
(4) triet
(5) trit
(6) treit
(7) troet
(8) treot
(9) traet
(10) trayt
(11) tryt

With a little practice, the student can learn to eliminate the more unlikely possibilities from a list such as this; ;nd his skill in using the dictionary and in learning to spell should improve.

7. Consonants:

The English consonants are more consistent, and this facilitates looking up the spelling of words in the dictionary. The following list of common graphemes may be a help:

b as in bad = b
c as in cat = c, k, ch, kh, ke, ck
ch as in chew = ch, tch, te, ti, tu
d as in dad = d
f as in fat = f, ph, fe
g as in good = g, gh, gu, gue, tg
h as in had = h
j as in judge = j, g, ge, dge
l as in law = l
m as in mat = m, me, mb, lm, mk, chm, gm
n as in not = n, ne, gn
ng as in sing = ng or n (as in bank)
p as in pat = p, pe, gh
qu as in quick = qu
r as in rat = r
s as in sat = s, c
sh as in shoot = sh, s, ch, etc.
th as in that = th
th as in thin = th
v as in val = v
wh as in where = wh
z as in zebra = s, x, z

Note: A consonant is frequently doubled, of course, and a few uncommon consonant sounds are not represented here. This exercise can be conducted almost entirely inductively and without reference to the phonemic alphabet. While it builds toward junior high phonemics and spelling study, it also should facilitate the intelligent use of the dictionary for spelling purposes in the elementary school.

CHAPTER III

MORPHOLOGY

Morphology is the study of word forms. It is concerned with the meaningful groupings of sounds that constitute the words of a particular language; however, the emphasis is on the grammatical *grouping* of sounds, rather than on the meaning that the grouping signifies. The morphologist considers the written as well as the spoken form of language.

> Morphemes can be usefully described as the smallest meaningful units in the structure of the language. A more precise statement would, of course, be in terms of relationship between expression and content, but for the present purpose a less exact statement is convenient. By "smallest meaningful unit" we mean a unit which cannot be divided without destroying or drastically altering the meaning.[1]

The idea of the morpheme may be further clarified by means of an illustration. Consider the word *boy*. The word contains two phonemes, /b/ and / y/. Together these two phonemes constitute one morpheme, one minimal grammatical unit capable of standing meaningfully alone in such larger structures as *little boy blue* and the *boy hit the ball*. If we add any more phonemes to the word boy, we no longer have a minimal grammatical unit. For example, *boys*, although a grammatical unit, is not minimal. The addition of the *s* changes the meaning; the word now means "more than one boy." Therefore, as used in this instance, *s* is a morpheme; and *boys*, then, has two morphemes. In a similar way, *boy* and *-hood* are two morphemes because they are two minimal grammatical units. If we join the two, we still have two morphemes, although boyhood is only one *word* (a non-minimal grammatical unit).

Actually, speakers of English have an awareness of English morphological structure, although at this point in the history of linguistics, the concept of morpheme is probably new to the majority of teachers of English. It is true that some teachers have long engaged in a study related to morphology, in working with what they call word-building. Others have pursued a course related to modern morphological study by having their students work with Latin and Greek roots as units of meaning from which words are built.

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[1] H. A. Gleason, *An Introduction to Descriptive Linguistics*, p. 53.

The study of modern English morphology properly concerns itself with two different sorts of word-forms. One of these--the one most people think of when "grammar" is mentioned--is the inflectional classes in our language. There are four such classes. Three are quite regular (though each has a number of exceptional forms): (1) nouns regularly have forms for plural and genitive cases which are made by adding /s/, /z/, or /əz/ to the uninflected stem: poets, kings, and cabbages; (2) verbs regularly have forms for past tense which are made by adding /t/, /d/ or /əd/ to the uninflected stem: helped, encouraged, and aided; (3) adjectives regularly have forms for comparison which are made by adding /ər/ and /ɨst/ to the uninflected stem: bigger, biggest. One of our inflectional classes is wildly irregular: (4) the pronouns have an odd set of variant forms which express--gratuitously usually--objective case: I, me; he, him; she, her; we, us; they, them; and who, whom; in addition, they have genitive and reflexive forms.

All of these inflectional form groups are, in a sense, potential classes: that is, a word which falls in one of them may potentially take the variant forms of the class; if X is a noun, it may presumably take the forms Xes, X's, and Xes' (all pronounced /eksəz/); if it is an adjective, it may presumably take the forms Xer and Xest (/eksər, eksɨst/). English-speaking people do not assume that X may be a pronoun, simply because the pronoun class is a closed class; it has not added a member in the known history of our language. The other inflectional classes are open classes; that is, they admit of new members.

The other sorts of word-forms in English are more complicated and more important for the English teacher to understand and teach. These are classes made by the addition of affixes to words in the language to suggest membership in the various inflectional classes. For instance, many nouns are marked, not only by their ability to take plural forms in accordance with the inflectional patterns, but also by their endings before inflection. Such endings are -ness, -ment, -ism, -hood, -er, and -ship. The English-speaking person, well aware of kindness and happiness, basement and agreement, nationalism and communism, knighthood and brotherhood, farmer and banker, and kingship and brinkmanship, would take the hypothetical words progness, progment, proggism, proghood, progger, and progship to be nouns, even though he would not know the meaning of prog. Likewise verbs have affixes which mark words as members of the verb class: bedevil, *en*throne, *em*body, chlorin*ate*, weak*en*, beauti*fy*, oxi*dize*. Adjectives, too, have affixes which suggest that the words bearing them are such: fashion*able*, coast*al*, depend*ent*, mann*ish*, luxuri*ous*, lone*some*, cloud*y*, attract*ive*, health*ful*; and the *-ly* ending of the adverb group (happi*ly*, tru*ly*, quick*ly*) is well known.

The term *morpheme*, as described above, means the smallest meaningful (as distinct from *phoneme*, smallest distinctive) unit in a language. Some morphemes are said to be "free," in that they carry meaning in the language all by themselves (*boy*, *large*, *help*); others are said to be "bound," in that they express meaning only when connected with another morpheme (boy*s*, boy*ish*, boy*hood*; larg*er*, large*ness*, *en*large; help*ed*, help*ful*, help*less*).

The above morphemes are called affixes. Those that precede the base, such as *en-*, are prefixes; those that follow, suffixes. There is a third and somewhat more complex morpheme, the "bound base morpheme," as it is called by a number of linguists. The word *cranberry* contains an example. The form *cran-* in *cranberry* is not an affix morpheme; neither does it regularly stand alone. *Cran-*, then, is neither a free nor an affix morpheme. It does, however, occur in a position that free morphemes do occupy, as in blueberry, blackberry, strawberry. The bound base morpheme, which is what *cran-* is called, may be defined as a morpheme that regularly stands where free morphemes stand but is itself neither free nor an affix. Apart from *cran-* in *cranberry*, other examples of the bound base morpheme include: *-gruntle* in disgruntled; *-ept* in inept; *-kempt* in unkempt.

Sound-variations within a particular morpheme are spoken of as allomorphs. The example given above shows that nouns regularly have forms for plural number which are made by adding /s/, /z/, or /əz/ to the uninflected stem (*poets*, *kings*, *cabbages*); the three distinct sounds that indicate plurality are allomorphs of the same morpheme, since all three mean "more than one." On the other hand, some English words form their plural without any addition to the word: *man-men*, *tooth-teeth*, *sheep-sheep*. In the case of *sheep*, since there is no difference between the singular form and the plural, linguists refer to this as a zero or unmarked allomorph of the plural morpheme. In the case of *man-men*, however, we recognize one morpheme with two allomorphs, *man* and *men*, the latter appearing with the zero allomorph of *-es* in the "plural" position. The irregular forms of plurals (*ox-oxen*, *criterion-criteria*) must be listed as exceptions.

The following chart may be an easier way to recognize some of the morphological distinctions. It presents sample words, a description of their morphemic structure, and a suggested name for the type.

The first type is second in complexity to "simple single-base words"; those that follow are presented in order of gradually increasing complexity.

Sample Words	Morphemic Structure	Suggested Name for the Type
cats unleash unbearable	Free forms consisting of free morpheme plus one or more affix morphemes	complex single-base words
inept disgruntled unkempt	Free forms consisting of bound-base morpheme plus one or more affix morphemes	cran-bound words [1]
cranberry raspberry	Free forms consisting of bound-base morpheme plus free morpheme	simple cran-base words
cranberries	Free forms consisting of bound-base morpheme plus free morpheme plus one or more affix morphemes	complex cran-base words
strawberry doghouse heretofore	Free forms consisting of two or more free morphemes	simple multibase compounds
strawberries notwithstanding doghouses	Free forms consisting of two or more free morphemes plus any number of affix morphemes	complex multibase compounds

Summary

Morphology is the study of word forms. A morpheme is the smallest meaningful unit of sound or grouping of sounds. Allomorphs are sound-variants of the same morpheme. There are free morphemes which we call primary words because they have meaning by themselves. Bound morphemic affixes may be either prefixes or suffixes. Some of the affixes are inflections that indicate, for example, plurality in nouns, tense in verbs, or comparison in adjectives. Inflectional morphemes are always suffixes. Derivational affixes mark a word as belonging to a particular class, as do the endings given above. In addition to free and bound, there are also bound base morphemes. Morphology is an interesting part of structural linguistics, one that can perhaps be well used in teaching vocabulary mastery and growth.

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[1] The term cran- (as in cranberry) is used here as a short way of referring to the bound base morpheme.

A. MORPHOLOGY IN THE ELEMENTARY SCHOOL PROGRAM

Morphology teaching in the classroom can lead to mastery of vocabulary. The knowledge of the meaningful affixes not only serves to identify words according to form classes but also helps to identify words as to lexical meaning. As with all matters, the skillful teacher will teach base words and affixes only where they are relevant and understandable.

The following charts may be used as guides to serve teachers in all levels of elementary school. They could form the nucleus of class discussions and observations of word formation in the literature that is read to the students or in the children's compositions.

CHART I. Noun Suffixes

ac	maniac, hypochondriac
ace	grimace, populace, furnace
acy	diplomacy, efficacy, accuracy
ade	decade, serenade, lemonade
age	mileage, shrinkage, marriage
aire	millionaire, solitaire
an	Anglican, human, artisan
ance	assistance, resistance, entrance
ancy	constancy, pregnancy, flippancy
ant	servant, applicant, confidant
ar	mortar, vicar, calendar
ard	blizzard, standard, drunkard
ary	dictionary, aviary, granary
asm	enthusiasm, iconoclasm, chasm
ate	acetate, mandate, candidate
cy	normalcy, residency
dom	Christendom, kingdom, freedom
e	naivete, fiance, finale
eau	portmanteau, chateau
ee	employee, filigree,refugee
eer	volunteer, engineer
en	kitten, mitten, heathen, citizen
ence	correspondence,dependence, permanence
ency	dependency, emergency, despondency
end	dividend, legend, minuend
ent	rodent, assent, correspondent
er	teacher, meter, customer
ery	fishery, cookery, bindery
ese	Portuguese, Genoese, Chinese
ess	actress, goddess,songstress

et	cabinet, blanket, pocket
ette	cigarette, etiquette, kitchenette
ety	society, piety, propriety
eur	amateur, chauffeur, connoisseur
hood	childhood, likelihood, brotherhood
ial	credential, official
ian	physician, barbarian, centenarian
ice	justice, service, prejudice
ics	italics, statistics, dynamics
ide	cyanide, sulfide
ier	cavalier, cashier, premier
ine	discipline, medicine, gasoline
ion	solution, ambition, million
is	basis, crisis, emphasis
ism	capitalism, idealism, rationalism
ist	scientist, dentist, Buddhist
ite	socialite, granite, bauxite
itis	arthritis, appendicitis
ity	mobility, creativity, longevity
ive	motive, detective, directive
kin	mannikin, lambkin, catkin
le	castle, ladle, cattle
let	bracelet, ringlet, leaflet
ling	hireling, gosling, duckling
ment	fragment, instrument, government
ness	sickness, goodness, wilderness
ock	bullock, hassock, hillock
oir	reservoir, choir, boudoir
on	proton, neutron, electron
ory	offertory, conservatory, category
or	error, favor, elevator
os	pathos, ethos, cosmos
ry	jewelry, foundry, cavalry
ship	friendship, scholarship, lordship
sion	illusion, expansion, erosion
ster	youngster, songster, jokester
t	plant, weight, height, sight
tain	captain, mountain, chieftain
th	birth, growth, health, truth
tion	action, caution, condition
trix	aviatrix, directrix, executrix
try	deviltry, casuistry
tude	altitude, fortitude, multitude
ty	liberty, beauty, novelty
ule	molecule, capsule, globule
um	curriculum, medium, linoleum
ure	picture, culture, furniture
us	chorus, syllabus, sinus
y	story, Italy, dolly

CHART II. Verb Affixes

Prefixes

be	beset, bemoan, besmear
en	enthrone, endanger, enclose
em	embark, emblazon, embed
y	yclept
re	rebuild, reawaken, reconfirm, reheat
with	withdraw, withhold

Suffixes

ate	refrigerate, delineate, animate
en	darken, strengthen, weaken
esce	acquiesce, coalesce
ify	justify, simplify
ize	ostracize, utilize, economize

Ify and *ize* are almost always verb affixes; the other affixes may go with other parts of speech, and are not certain signals.

CHART III. Adverb Suffixes

ly	quickly, haltingly, suspiciously
time	anytime, sometime, everytime
ward	homeward, forward, westward, inward
ways	sideways, endways, lengthways
where	anywhere, somewhere, nowhere, everywhere
wise	clockwise, sidewise, weatherwise, otherwise
way	anyway, someway
day	someday
long	headlong, sidelong, endlong
meal	piecemeal
place	anyplace, someplace
side	beside, aside, inside, outside

Some word endings with these suffixes may undergo a shift to the adjective function: a *piecemeal* solution, an *outward* threat. A few *ly* words function as adjectives, but *ly* adverbs *seldom* function as adjectives (He was a *quickly* man). Such words as *everywhere*, *beside*, *elsewhere*, *otherwise*, *likewise*, *backward*, and *sometimes* are rarely shifted. Words using the inflectional suffixes characteristic of the adverb do not generally shift to another function.

CHART IV. Adjective Affixes

Adjective Prefix:

a	asleep, afloat, adrift, alone

Adjective Suffixes

able	drinkable, peaceable, comfortable, lovable
ac	cardiac, maniac, demoniac, zodiac
al	casual, annual, comical, hysterical
an	American, urban, European, human, Anglican
ant	radiant, defiant, valiant, pliant
ar	regular, singular, popular
ary	auxiliary, military, primary, voluntary
ate	graduate, separate, passionate, proportionate
ed	molded, covered, cultured, exchanged

en	hidden, written, risen, golden
ent	despondent, insistent, consistent
eous	courageous, beauteous, aqueous, vitreous
escent	convalescent, obsolescent, adolescent
ese	Portuguese, Chinese, journalese
esque	picturesque, grotesque, burlesque, statuesque
ful	graceful, beautiful, harmful
ial	special, artificial, superficial
ian	artesian, Brazilian, Italian, Grecian, reptilian
ible	edible, feasible, divisible, eligible
ic	specific, olympic, photographic, classic
ical	economical, physical, historical
id	humid, fluid, morbid, sordid
ile	fragile, agile, docile, mobile, virile
ing	reading, writing, talking
ine	feminine, masculine, divine, crystalline
ious	religious, rebellious, anxious, contagious
ish	girlish, snobbish, devilish, bluish, Irish
ite	infinite, definite, favorite, exquisite
ive	native, motive, restive, creative
less	merciless, homeless, colorless, treeless
like	godlike, homelike, childlike, lifelike, apelike
ly	lovely, heavenly, fatherly, hourly, queenly
ory	sensory, deprecatory, commendatory, auditory
ose	verbose, morose, grandiose, cellulose
ous	jealous, pious, poisonous, riotous
uous	sensuous, ambiguous, virtuous, strenuous
some	lonesome, tiresome, meddlesome
th	ninth, fourth, fifth
y	fiery, rosy, rainy, spicy
ual	visual, residual, sensual

None of these is necessarily confined to the adjective since almost any adjective may be converted into a noun through the use of the noun indicator (the beautiful).

CHART V. Derivational Suffixes and Prefixes

A. Suffixes

NOUN	VERB	NOUN	ADJECTIVE
terror	terrify	reason	reasonable
banker	bank	mania	maniac
temptress	tempt	comic	comical
harmony	harmonize	America	American
action	activate	luxury	luxuriant
strength	strengthen	muscle	
acquiescence	acquiesce	station	
expenditure		proportion	
connection		cloud	
acceptance	(etc.)	dependence	(etc.)
perusal		gas	
creator		acquiescence	
hangman			

NOUN	VERB	ADJECTIVE	ADVERB
beauty	beautify	beautiful	beautifully
conclusion	conclude	conclusive	conclusively
terror	terrify	terrific	terrifically
sleep	sleep	sleepy	sleepily

B. Prefixes

VERB	ADJECTIVE	NOUN	VERB
befoul	foul	friend	befriend
benumb	numb	deck	bedeck
becalm	calm	moan	bemoan
enrich	rich	case	encase
ennoble	noble	vision	envision
		mesh	enmesh

MORPHOLOGY: EXERCISES

1. Grade 1: Inflectional affixes-plurals: "The Dog and the Shadow." "The Town Mouse and the Country Mouse."

Show the children how they can add endings to some words (nouns) to make them plural.

Examples:

dog	dogs
cat	cats
place	places
shadow	shadows

(The children will probably happen upon other methods, for example, *wolf-wolves*, and even upon infixes, for example, *mouse-mice*; but the teacher should attempt to guide the exercise toward the development of one method of making plurals--the *-s* inflection.)

2. Grade 1: Inflectional affixes-noun plurals-adjective comparisons: *They Were Strong and Good*.

   a. Have children listen for words ending in "s" as you read a page. (The page opposite the picture of Father riding Emma G. away from the Yankees is a good one.) Put the words the children recall on the board. Then ask the children to decide (1) which "s" words meant "more than one"; (2) which "s" words were "possessives"; and (3) which "s" words had the "s" as part of the regular singular word.

   b. Give the children a number of opportunities to use "strong," "stronger," and "strongest." Discuss the ways of performing similar operations with other words: "nice," "fast," etc. During the discussion, the children will undoubtedly bring up the other word in the title of the selection: "good." Discuss the "different way" of comparing this word: "good," "better," "best."

3. Grade 2: Inflectional affixes-adjectives: "Little Red Riding-Hood."

Have the children note words that "change" during the course of the stories by having things added to the end or by having certain letters taken off the end.

Examples:

fond	fonder
short	shorter
long	longer
run	running
think	thinking
know	knowing

4. Grade 1: Inflectional affixes-plurals: *The Story of Ferdinand.*

If the children are familiar with the concept of plural and singular in language, the teacher might begin to interest the children by showing them the two-page picture which serves as a frontispiece of the book. She might point out the spelling of words "El Toro Ferocio," and "Ferdinando," and mention that these appear to be foreign words. Children might guess what language they are. Then the teacher could explain that they are Spanish and that the "o" endings are characteristic. Then she could tell the children to nitice the words at the bottom of the picture: "Matadoros--Picadoros--Humidoros--Hot Dogos--Chocolate Baros." She should ask them to guess what the "s" signifies at the end of each of these expressions. After the children have guessed that they are plural endings, she might ask them to decide what words look like English words. When the children have discovered *dogos* and *baros*, she can tell them this is the artist's way of being humorous. She should then translate the Spanish words so that the children will see why the last words are there for humorous purposes (The Fierce Bull, Ferdinand, Matadors, Picadors, Cigars).

The teacher could move from a recognition of the humorous Spanish forms to indicate the regular way of forming plurals in English; from there perhaps even some of the variant ways of forming plurals in English might be considered.

"dogos"	dogs	bull	bulls
"baros"	bars	flower	flowers
Matadoros	matadors	horn	horns
Picadoros	picadors	fight	fights
Banderilleros	banderilleros	hat	hats
		man	men

5. Grade 2: Inflectional affixes-adjective and noun classifications: *Blaze and the Forest Fire.*

Have the children think of as many words as they can that end with the *-er* sound: *farmer*, *faster*, *runner*, *wider*, etc. The children might be led to the recognition that these words fall into two general groups: (1) words that are like *faster* in that they mean "more fast," "more wide," etc.; and (2) words like *farmer* in that they mean "one who farms," "one who runs," etc. Students may notice that they can distinguish the two kinds of words by trying to add plural *-s* to each. They should discover that the words in which the -er means "more" can't add a further -s and still be real words ("fasters").

6. Grade 3: Inflectional affixes-verb forms: The Red Balloon.

Put examples of inflected verbs ending with -ed on the board. They are taken from the story, The Red Balloon. Discuss the words with the suffixes as to (1) how they are alike, and (2) the meaning of -ed:

a. tied to a street lamp
b. climbed up the lamppost
c. Pascal was very worried
d. he was not punished
e. and Pascal asked him
f. opened the window
g. but Pascal's balloon stayed outside the window, and the two of them looked at each other through the glass
h. when he reached the street he called

Some students might be interested in finding other examples in the book.

7. Grade 3: Inflectional affixes-regular noun affixes and variations: Mr. Popper's Penguins.

Ask the children to look through the story to discover different ways to form plurals.

Examples:		
	penguin	penguins
	painter	painters
	child	children
	woman	women
	shrimp	shrimp
	fish	fish

8. Grade 3: Inflectional affixes--nouns and verbs: The Blind Colt.

Select sentences from the story to illustrate the changes in the forms of words necessitated by changes in number. Have the students indicate what happens when nouns are changed from singular to plural or vice versa in sentences such as:

"Flies buzzed and grasshoppers whirred."
"His ears were trim and sharply pointed."

The students will notice the addition or subtraction of inflections on the nouns themselves: sometimes the addition or subtraction

of function words (the, a, an, etc.), sometimes the change in the form of other words in the sentence (possessive pronouns, verbs if the changed noun is the subject, etc.). The children can attempt to discover the principles of such changes or the lack of changes. Permit the children to give oral examples and then make substitutions. Some sentences from the book applicable to the exercise follow:
"His legs were so long he seemed to be walking on stilts."
"A big gray wolf was prowling near."
"He carefully picked the dog up."
"A rattlesnake crawled along the ground."
"He watched the colt whirl away."
"The colt was somewhat puzzled by this business."

9. Grade 4: Inflectional affixes: nouns, verbs, adjectives.

Ask students to arrange words in three separate boxes on the basis of the kinds of endings which they will take.

Box 1	Box 2	Box 3
________s	________s	________er
________'s	________ed	________est
________s'	________ing	

Words to be boxed:

dog
walk
fine
cat
wiggle
pretty
mat
plow
tiger
baseball
runner
lovely
mill
fast
camel
observe
shoe
fix

In deciding which box to place the words in, students should go through the list of words and "try on" endings. Some words will take two sets of endings--in which case they should be placed in both appropriate boxes. When they are placed in two boxes, students may be asked to make up separate sentences using the words with the endings which placed them in each box, as:

a. The faster man won.
The fastest man won.

The man fasted for two weeks.
The man was fasting for two weeks.

b. The dogs ran fast.
The dog's bark is bad.

The man dogs me.
The man dogged for two weeks.

Students may confuse a set of inflectional endings with another which belongs in another box; they may, for instance, want to add *-er* to *mill* and put it in Box 3. However, words in Box 3 must also *take -est*: "millest"? Sentences may help to clarify this:

I. Mill in Box 1:

a. The mill turns.
b. The mills turn.
c. The mill's wheels turn.
d. The mills' wheels turn.

(All four forms make sense.)

II. Mill in Box 2:

a. The men mill.
b. The man mills.
c. The man milled.
d. The man was milling.

(All four forms make sense.)

III. Mill in Box 3:

a. The miller works.
b. The millest works.

(The second form doesn't make sense; neither form fits into places in the sentence where the *-er* and *-est* forms generally go.)

a. We saw a faster runner.
We saw a prettier runner.
We saw a lovelier runner.
We saw the fastest runner.

But not: We saw a miller runner.
We saw a millest runner.

As students "box up" the words, they may have a good deal of fun discovering what happens to words when they try to put them in the wrong box.

10. Grade 4: Derivational affixes: Willa.

A list of words containing either prefixes or suffixes can be formed from Willa. The base or root words should be found, and then the teacher should ask students to explain how prefixes or suffixes change the meanings of the base words. Some examples:

Prefixes: immigrant, forelegs, windmill
Suffixes: healthful, wooden

11. Grade 5: Inflectional affixes and derivational affixes: Dr. George Washington Carver, Scientist.

"George Washington Carver's work with the peanut led to the development of a great variety of products." How many variations can be made on several of the base words in the above sentence? For example:

work, worker, works, working, workman, workmen, workmanship, etc.

varieties, varies, variation, variable, etc.

Have students decide which endings are endings which would put the words into Box 1, 2 or 3 of Exercise 9 and which endings are different, i.e. suffixes. The use of such terminology as "derivational" or "inflectionalsuffix" is unnecessary at this point. "Suffix" and "ending" will do (or "word-making endings" and "word-changing endings"). Students may observe that suffixes or "word-making" endings will generally also take "word-changing" endings: "variation, variations"; etc.

12. Grades 4-6: Inflectional affixes and derivational affixes.

Draw Boxes 1, 2, and 3 from Exercise 9 (Grade 4) on the chalk board and put in each box the inflectional endings which go with the box:

Box 1	Box 2	Box 3
________s	________s	________er
________'s	________ed	________est
________s'	________ing	

a. Now give students a series of words with Box 1 (noun) suffixes and ask them to add to the list other words which will go into Box 1:

Examples: mileage, shrinkage, marriage

Students may add such words as: roughage,
carriage, tankage

Then ask students to make Box 1 words from the following list: acre, line, append, post

Ask students to repeat this process with -dom words.

Examples: Christendom, kingdom, freedom

Students may add such words as: boredom, martyrdom

Ask them to make Box 1 words from: star, duke

Repeat the exercise with -ency words   -ism words
-ese words   -ing words
-ess words   -ness words
-hood words   -ship words

b. Students will observe when they make a Box 1 word with the above suffixes, they will make the word from another word and the suffix (King + dom, etc.). Now have them try to find other Box 1 words that end in

1) ary-- aviary, granary
2) asm-- chasm, enthusiasm
3) an-- Anglican, human, artisan
4) en-- kitten, mitten, citizen

Now ask the students if they can find any "words-within-the-word" in these words.

c. Have students collect a group of whole word suffixes: that is, Box 1 "suffixes" which go together with the whole words to make new words. Have them collect in another group word-part suffixes: that is, suffixes which generally add on to something which could be a part of a word but not a whole word.

For example:

"Whole word" suffixes	"Word-part" suffixes
king---dom	avi---ary
line---age	enthus---iasm
kind---ness	Anglic---an

Students can find in their reading additional words with Box 1 (noun) suffixes which can go in the "whole word suffix" and "word-part suffix" lists. They need not be given the lists on pp. 56-59. Moreover, by putting together these lists, they can learn to make some simple preliminary observations concerning some of the ways in which English builds new nouns.

13. Grade 5: Derivational affixes, stems, and the history of the language: The Door in the Wall.

Perform some analyses of word-formation such as the following:
Present English words taken from Latin:

word	root	meaning	prefix	meaning	suffix	meaning
"gentil"	gen	kind, origin				
inscribe	scribe	write	in-	in		
scriptorium	script	write			-orium	belonging to

This exercise can be planned as an extension of Exercise 12. In this exercise, the word "root" is introduced as a somewhat more specific synonym for the "word-part" of Exercise 12.

14. Grade 6: Inflectional and derivational affixes.

a. Draw Boxes 1, 2, and 3 as in Exercise 12. You may wish to speak of Boxes 1, 2, and 3 as Noun, Verb, and Adjective boxes at this stage, or you may not wish to use the terminology of grammar, depending on your personal tastes and the abilities of your students:

Box 1	Box 2	Box 3
________s	________s	________er
________'s	________ed	________est
________s'	________ing	

Have students review the noun suffixes (i. e. derivational suffixes) which they discovered in Grade 5 and separate these into the general rough categories of "whole-word suffix" and "word-part suffix" (cf. Exercise 12). Have students discover whether they can add to each list as 6th Graders.

You may wish to tell students that the "whole words" to which suffixes are added are sometimes called "free words" or "free morphemes" because they are meaningful by themselves; and the "word-parts" to which suffixes are added are sometimes called "bound word-parts" or "bound morphemes" because they are not meaningful in themselves but are merely added to whole words in order to create new meanings--as in boys, boy's, boys'.

b. Repeat the procedure used for discovering noun suffixes (cf. Exercise 12) with Box 2, allowing students to discover the prefixes and suffixes which go with the endings -s, -ed, -ing. The following is a partial list of verbs containing prefixes and suffixes:

bemoan
encircle
embody
withdraw

refrigerate
darken
specify
specialize

Note: The teacher may wish to label these words verbs at this point.

In working with prefixes, students can use the dictionary handily to locate other verbs which use the prefixes listed on p. 57 . They may wish to run through a column of dictionary entries from, say, bemoan to besmear to see how many of the words listed between them take the -s, -ed, -ing endings and therefore are verbs.

c. Students will observe that the verb prefixes which they discover (cf. those listed in the chapter above) are verb prefixes which will generally fit onto "whole words"; they may have fun trying to invent new words on the be + verb, or the be + noun or the en + noun pattern, etc., and then looking them up to see if these words really exist (for this exercise, use an unabridged dictionary).

Possible coinages:

bewail - already coined
becoy - new coinage
becall - already coined
besmear - already coined

beslobber - already coined
bedaub - already coined
besoil - already coined
beclutter - new coinage

Repeat this investigation with the appropriate verb suffixes to see if students can use their knowledge of morphology to discover existent words and create new ones.

d. Repeat the procedure in Exercise 12 and (a) and (b) of this exercise to attempt to discover some affixes that go with -*er* and -*est* endings. Students will discover that adjectives which carry a derivational affix generally do not accept the inflectional affixes -*er* and -*est*. Students who have studied Form Classes can locate the adjective suffixes by trying out a series of words which fit in an adjective syntactic slot *a ________ boy*, *a ________ man*, *a ________ scene*, etc.; i. e., they should discover that a number of the words that fit into this slot have common endings, the endings listed above. These can, in some cases, be used in word-building exercises similar to (c).

15. Grade 6: Morphology: *The Seven Voyages of Sinbad.*

After students have been through Exercises 11 and 12, they will know the following simple morphological terminology and its application to the analysis of the meaning of words and the building of words: derivational affix (or prefix and suffix), inflectional affix (or ending), free morpheme or free base (free word), and bound morpheme (bound word-part). Exercise 15 makes use of technical morphological terminology, but the simpler version of the terminology included in parentheses above may be substituted. This type of exercise may be applied to words in any of the Grade 6 literary selections.

In our English language many words are formed by the use of *affixes*, morphemes that are attached to a base to which they are *bound*. Those that precede the base or stem are called *prefixes* and those that follow are called *suffixes*. Suffixes may be of two kinds, *inflectional* which always come at the end of the word and *derivational* which may be followed by other suffixes. If the base can stand alone as a word, it is a *free* base; if it cannot stand alone as a word it is a bound base.

Examples: languishing = languish + ing
= free base + inflectional suffix

stratagems = strat + agem + s
= bound base + bound base + inflectional suffix

inaccessible = in + access + ible
prefix + free base + derivational suffix

fabulous = fabul + ous
bound base + derivational suffix

Other words from *Sinbad* that the teacher may care to use for word study are:

complimented
circumnavigator
expenditure
luxuriously
nimblest
sovereign
timorous
commodities
indolent
lofty
prodigious

monstrous
encompassed
diminished
inclination
fabulous
civility
execution
innumerable
insensible
execute
contrived

extricate
rectified
rampart
deferred
barbarous
resistance
aperture
mosques
dexterity
decrepit
exhilarated

16. Grade 6: Morphology: *The Wind in the Willows*.

The following words were selected from just a few pages in Chapter 7:

coolness
greenness
freshness
consciousness

clearness
forgetfulness
richness
happiness

Ask the children what kinds of words these words appear to be. (They will recognize them as nouns, whether or not they call them nouns.)

Have the children remove the suffix -*ness* from each word. Now, what kind of words are they? (They will again recognize that these words are ordinarily adjectives, whether they use the term or not.)

See if the students can make any conclusions about what happens to adjectives when the suffix -*ness* is added to them They might attempt to add -*ness* to a great many adjectives they know. Can they *always* create new nouns by adding -*ness* to adjectives?

The same kind of exercise could be fruitful using -*tion* (or -*ion*, or -ation, depending upon the spelling of the root word) or -ment added to verbs. The following examples are also from Chapter 7:

fascination
hesitation
judgment
contentment

CHAPTER IV

FORM CLASSES

The study of morphology directs our attention to the structure of words, to their forms. When the various phonemic elements are combined into meaningful units, these units can be recognized by their particular form, so that boy carries meaning of and by itself, and skip does the same. What, then, makes these two words different? meaning, for one thing. But disregarding meaning, we can say that they represent two classes of words.

The next question is, if we disregard meaning, how can we decide on classification? Traditional grammar has used the method of notional meaning, but this is not the linguistic procedure used by most recent grammarians, the better part of them being structuralists. Descriptive or structural linguistics requires that formal, "non-meaning" criteria be used as bases of classification, following the method of description of words that has been suggested by such professional linguists as W. Nelson Francis, James H. Sledd, H. A. Gleason, Jr., and Archibald Hill.

Linguists distinguish four large form classes, or parts of speech, in English: nouns, verbs, adjectives, and adverbs. Translating these into classes (as in the Grade 7 unit, The Form Classes), nouns belong to Form Class 1; verbs, Form Class 2; adjectives, Form Class 3; adverbs, Form Class 4. Linguists further use four basic considerations to determine the characteristics of the Form Classes:
(1) affixes, inflectional and derivational; (2) word order in the conventional English sentence patterns; (3) structure words or function words; and (4) stress.

(1) Referring to the two words already introduced, boy and skip, we we stated that they represent two classes of words. One way to prove this is to consider suffixes that apply to each of the words. Both words will accept the inflectional ending s. For each word, however, the s means something different. Boy + s means more than one boy. Skip + s means third person, singular, present tense. Although the single inflectional ending s helps to classify these two words, something more must be tried in order to make certain what classes the words belong to.

We find that boy will also accept 's and s' as variant inflectional endings added to the base form. These are signals we recognize as belonging to nouns, indicating singular and plural possessive. Therefore we can describe nouns as words that take the inflectional endings -s, -'s, and -s'.

Seem, on the other hand, does not accept these forms, but it does lend itself to the addition of -ed and -ing, so that we have the words seemed and seeming. Contrariwise we do not have boyed and boying. Obviously these two words belong to two different classes, determined on the basis of form, not of meaning. As we described nouns on the basis of inflectional endings, so too can we assert that the inflectional endings -s, -ed, and -ing classify words as verbs.

Besides inflectional suffixes there are also derivational affixes which help to determine the class of word being described. Additional criteria for classifying words according to form are necessary, for all nouns and verbs do not fall so readily into Form Classes 1 and 2 as the words we used for illustration. Derivational affixes, then, need to be considered.

Farm, as simple tests will show, can be classified in the same way as either boy or skip. In the latter case, farm accepts inflectional endings -s, -ed, and -ing. In addition, farm (in Form Class 2) will readily relate to the morpheme -er, yielding the word farmer. Farmer, in turn, will take the inflectional endings -s, -'s, and -s'. The derivational suffix -er is an added tool of classification, for we can recognize -er words that will take noun inflectional endings as nouns.

Other derivational suffixes of the noun include: -or, -ard, -eer, -ent, -ian, -eur, -ist, -ine, -ess, -ment, -ance, -ion, -al, -ure, -ness, -ude, -ty, -om, and -ism. This does not exhaust the list of derivational suffixes that describe words as nouns, but it does make abundantly clear the number of words that can be called Form Class 1 words.

A second class of words can be described by derivational as well as inflectional endings: verbs can take both prefix and suffix markers. Slave is a good example to use for this description. Although the word as it stands can take inflectional endings from both the noun and verb form classes, the adding of the prefix en-, making the word enslave, has altered the form of the word. The derivational prefix has put the word into Form Class 2, verbs. In addition, there is a longer list of derivational suffixes that mark verbs. Five identifying makrers that help classify verbs are: -ate, -ize, -fy, -ish, -en. The verb inflectional endings can be added to these suffixes.

To follow through on the classification of words on the basis of suffixes, we should consider adjectives, or Form Class 3 words. The recognizable adjective inflectional suffixes are -er and -est. Variations of these suffixes are the words more and most preceding the adjective. In addition to inflectional suffixes, adjectives--like nouns and verbs--can sometimes be identified by their derivational endings. Some of the more important of these are: -y, -al, -able, -ful, -less, -ar, -ary, -ic, -ish, -ous, -ent, -ive, -en, -ed, -ing. A final derivational suffix, -ly, can be distinguished from the adverb suffix -ly since the adjectives derive from nouns wherea s the adverbs derive from adjectives.

From what has been said above, it is clear that the derivational suffix that most frequently marks adverbs is -ly. Two other derivational suffixes signifying adverbs are -wise, as in cross-wise, and -ward(s) as in backward(s), suffixes which classify a small but growing list of words. A derivational prefix, a- as in ahead, away, also marks words as adverbs.

(2) Obviously affixes are not the only way to describe the various Form Classes, for there are some words that would not fit into this particular pattern. Since this is so, other means must be used. The second of the four basic considerations to determine the characteristics of the Form Classes is word order. English is the sort of language that relies heavily on word order to communicate grammatical information, e. g., The horse kicked the man and The man kicked the horse, two sentences differing only in the arrangement of their word members.

Probably the best method to be used in discovering the importance of word order in classifying the various parts of speech is to prepare test frames for the purpose. Since we have used boy as an earlier example for deciding a word is a noun, we shall use it for the test frame. In the place where we expect to find a noun, boy fits perfectly; e. g., The ______ can be good. Seem, on the other hand, does not fit into this slot, but boys does. As long as the word takes one of the inflectional endings above described, an ending that conforms to the meaning given for boy + s, we may identify that word as a noun. Now we can see that this same word fits a pattern where a noun should fit.

We can substitute any other word for boy, and if the word fits, then it is a noun or a noun substitute. He can be good is an example of substitution. We note two things: (1) In the first sentence, boy positions after the word the and before the verb, and (2) in the second sentence, he positions before the verb. He, then, is a noun substitute rather than a noun since it does not take the noun inflectional endings.

Although he belongs to a special group called pronouns, it is convenient to treat pronouns as a subgroup of nouns since they fit as nouns do in the test frames and they position as nouns do (although their heavily inflected character allows for their being used in places where nouns generally couldn't be used: "He him overthrew" in contrast with "Paul John overthrew"). (There are, of course, other positions into which nouns fit, but the purpose of the test frame is to give a usable instrument for deciding whether or not a particular word is a member of Form Class 1. A word which fits into this pattern is a noun or a noun substitute, and can be recognized as such whether it comes before or after a preposition.)

Similarly, verbs position in a certain place in the sentence. Using the verb seem we find that it will fit into position between nouns as in the sentence The boy________the type. Here the word would use the inflectional ending -s or -ed, and position in what we see to be the verb slot.

"What position do adjectives take?" might be the next question that should be asked. We have already recognized adjectives on the basis of inflectional and/or derivational suffixes; now we must discover a test frame for this Form Class. We recognize that -er and -est words come before nouns; therefore, we can set up the test frame The_________boy. The word stronger will fit into this slot in what is called the attributive position. We also know that adjectives sometimes follow the predicate verb, so we can enlarge the test frame to read The_________boy seems______. Into both slots we can insert the word stronger; in each position the word is recognized as fitting into a place occupied by an adjective.

Adverbs, too, may be tested by their place in frames. In the test frame, The man made money_________. we discover that the word quickly fits readily into this slot. But something more can happen with the adverb. Without changing the meaning of the sentence, the adverb may position in two other places, so that we may say The man quickly made money, and Quickly the man made money. This Form Class is the only one that does not pattern neatly. By that we mean that some adverbs do not lend themselves to mobility as the -ly adverbs do. However, the positioning of adverbs as described is satisfactory for the largest group of words in this class.

(3) The third consideration to determine Form Classes is the use of structure or function words. In the description of nouns as words that accept certain inflectional endings and occupy certain positions in the sentence, we used the example the boy. The is called a determiner, which means that it is a signal word, a marker.

Any word that is used in the same way as the is likewise a determiner for a noun.

Some of the words which occupy the position that the has in the test frame are: a, those, no, each, one, some, an, many, my, their, every, your, our, and its. (A more complete list may be taken from the Grade 7 unit, The Form Classes.)

Verbs, too, have words which mark or determine their Form Class. The -ing inflected verb must have an auxiliary, something that will fill the slot in The boy________skipping class. It seems safe to say that an -ing verb must be preceded by am, is, are, was, were, or by a combination of words. Other forms of the verb also are frequently signalled by certain words. Auxiliaries that appear with the base form of the verb include can, may, shall, will, do, must, dare, need. The auxiliary plus the verb constitutes a verb phrase.

Adjectives can sometimes be signalled by certain words that position after the determiner and before the adjective. These words are called qualifiers. In the sentence The mighty big dog wagged his tail, mighty is a qualifier preceding the adjective big that appears in the attributive position. The list of qualifiers includes: very, rather, somewhat, quite, pretty, so, too, more, most, less, mighty, least, and brand. Two qualifiers, enough and indeed, also at times follow the adjective. However, since these qualifiers can appear also with adverbs, they cannot be called adjective-determiners in the same sense that the is a noun determiner and would is a verb determiner.

In addition to the four Form Classes (nouns, verbs, adjectives, and adverbs), structure or function words are indispensable to our language as we use it. These are words that provide the fluidity and cohesion of the language. If we were to say Big dog wagged tail we would undoubtedly communicate meaning, but the statement would lack the rhythm, the fluidity, that we expect as part of our language manipulation. If we were to say man Pennsylvania Avenue is important human being world selection should be serious step, we would lack both fluidity and cohesion, for the meaning does not hang together. On the other hand, were we to choose such words as the, on, the, most, in, the, and, his, the, most and to insert these words in the appropriate places, we would have the sentence, The man on Pennsylvania Avenue is the most important human being in the world and his selection should be the most serious step. This illustration shows why these words are called both structure (they provide the structure to build sentences) and function (they relate other words to each other) words.

Included in the function word classes are the already-mentioned noun determiners as well as qualifiers, auxiliaries, prepositions, and conjunctions.

(4) The last-mentioned criterion for classifying words, stress, can enable us to differentiate nouns from identical words which belong to other parts of speech. The stress pattern /ˊ ˋ / in a word such as suspect marks it as a noun, while the stress pattern /ˋ ˊ/ marks the same word as a verb.

This stress method can be used, too, to distinguish between noun phrase X (fine clerk, a clerk who is fine), and nominal compound Y (fine clerk, a collector of fines). The following chart makes clear the method that may be applied.

fìne clérk	fíne clèrk
1. Stress pattern is /ˋ ˊ/	1. Stress pattern is /ˊ ˋ /
2. An infinite number of other adjectivals may be inserted between fine and clerk. For example: fine , noble, trustworthy clerk.	2. No other forms are insertable between the two bases.
3. The meaning is X.	3. The meaning is Y.
4. May be called a noun phrase.	4. Maybe called a nominal compound.

Finally, the stress method may be employed to differentiate between certain adverbs and prepositions. The word in can be used as an example. In the sentence The man will be in all day, as opposed to The man lived in the town, we note that the adverbial occurs under primary stress, whereas the preposition occurs under weak (or tertiary) stress in positions regularly filled by at, by, for, and other such structure words.

The following chart will be useful as an outline of the classification presented above.

A. Form Classes

Name of Class	How Defined	Examples
1. Nominals	fit the frames:	cat, cats
	The ________ can be good	he, they,
	____________ can be good	poor, swimming
2. Verbals	fit the frames:	
	The man __________ good	hit, seems,
	The man _______ the farmer	remains, is
	The man _______ quickly	
3. Adjectivals	fit the frame:	good, big, awesome, staunch,
	The _______________ house	red
4. Adverbials	fit several frames, among them the following:	quickly, there, away, around, yesterday,
	They made money ________	surely

B. Eight Smaller Syntactic Classes

1. Determiners	fit the frame:	
	________ sheep can be good	the, my, her, these, their

Name of Class	How Defined	Examples
2. Prepositions	Usually uninflected, occur under weak or tertiary stress in positions usually filled by *in* *by*, *for*: *from* the town; the town he came *from*	*toward*, *by*, *from*, *above*, *with*
3. Conjunctionals		
a) Coordinating	Uninflectable words, usually under weak or tertiary stress between words and word groups	*and*, *but*, *or*
b) Subordinating	The words after, although *because*, *before*, *if*, *since* *when* and the like as they occur before subject-predicate combinations	*if*, *when*, *since*, *because*
c) Correlative	Words used in pairs like *both* . . . *and* *neither* . . . *nor*	*either* . . . *or* *both* . . . *and* *neither* . . *nor* .
4. Relatives	Words like *who*, *which*, and *that*, *whoever*, in positions like: The man *who* likes money; Let *whoever* comes enter (subclass of nominals)	*who*, *whose*, *whom*, *which*, *that*, *whoever*
5. Interrogatives		
a) Interrogative pronouns	Words like who and what when they occur first in sentences and are subjects and objects: *Who* found Jim?	who, what
b) Interrogative adjectives	Words like *which* and *what* when they stand first in sentences and before nominals: *Which* dog barked? *What* question did he miss?	*which*, *what*

Name of Class	How Defined	Examples
c) Interrogative adverbs	Words like when, where, why, and how when they stand first in sentences before verbals of the type did move: when did they move?	when, where, why, how
6. Intensive-Reflexives	Words with self,-selves Intensive--she herself came Reflexive--she pampers herself (subclass of nominals)	himself themselves
7. Auxiliaries	Words of the type be, am, is, are, was, were, been, being; will, would in all or some of their uses. (subclass of verbals)	ought, do, does, did, shall, should in such occurrences as: I should go; it is being built
8. Adverbials of degree	Words of the type very, quite, too, before adjectivals and adverbials. Adverbials of degree occur in frames like these: The man was _______ good. He went __________ quickly.	much, extremely, in such uses as much better extremely well

Summary

The discussion of Form Classes has stressed the necessity of deciding the classification of words not on the basis of meaning but rather on non-meaning criteria. Thus it is possible to assert that a noun is a word that takes certain inflectional and/or derivational endings, that it is able to fit into a specific pattern, that it is often marked by a determiner, and that it has a recognizable stress pattern. The same method may be used to describe the other Form Classes. Words that do not fit into any of the four Form Classes are called structure or function words, necessary for the manipulation of language as we use it.

A. FORM CLASSES IN THE ELEMENTARY SCHOOL PROGRAM

The study of Form Classes as a unit is a seventh grade language assignment. Elementary school teachers need to guard against incursions into the junior high formal instruction, but they need likewise to lead children to recognize characteristics of the language.

The various literature units provide opportunity for the teacher to direct learning of Form Classes. Other exercises of this type or any that will lead the child to recognize and to describe language should be created by the teacher.

SYNTACTIC FORM CLASSES: EXERCISES

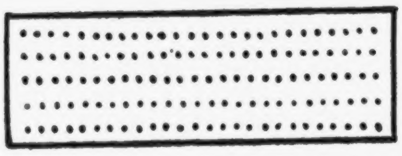
Part I (Grades 4-6): Optional Exercises

The following exercises (or the variations of them found in the 1963 Nebraska Language Book) have been used with students from Grade 1 on up. However, they probably work best with students in Grades 4, 5 and 6 and as preparation for the Grade 7 unit, The Form Classes. They are influenced by exercises devised by Beulah Stolpen and Priscilla Tyler and published as the Scott-Foresman "Rolling Readers." The exercises below are designed to give students a sense of what the syntactic form classes are (how syntactic positions pattern with derivational and inflectional affixes and determiners). These exercises furnish a context for the Grade 4, 5, and 6 "form class" lessons which are included in the literature units (Part II, below) and should provide a student with some sense of the structure of the skeletal or "kernel" sentence which he is asked to "expand" or "transform" in the exercises which follow the syntax chapter.

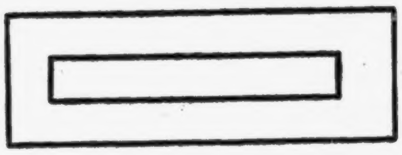
1. **Slots, fillers and syntactic form classes.**

Each child makes a "frame" (two sheets of construction paper about 7" x 11", stapled or glued together at each end; a slot approximately 1" wide cut across the center of top sheet). Then, on a series of "slot-filler" paper strips (2" x 9"), the teacher writes words of different form classes. The children insert these strips into their frames in various combinations, trying to make as many sentences as possible. Either the teacher or the children may make the "slot-fillers"; the teacher may wish to add more words to those given.

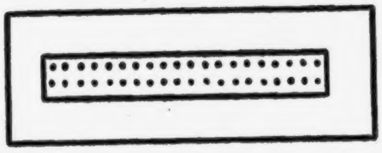
Back Sheet



Front Sheet



Stapled Together



"Slot-filler" paper strips:

Green	Tan	Orange	Blue	Yellow
the	brightest	years	burned	slowly
the	newer	snows	started	sadly
these	white	months	turned	down
the	bigger	boys	cried	fast
those	straight	dogs	walked	suddenly
these	smallest	ladies	settled	quickly
those	warm	gendarmes	moved	happily

2. a. **Place the following sentences on the chalk board using an orange chalk mark for the open slot.**

1. (The) __________ raced.
2. (The) __________ speared (the) bear.
3. (The) __________ was (the) ogre.
4. (The) __________ was red.
5. (The) __________ granted (the) girl (a) crown.

Ask students to fill the blanks with words other than he, she, it; they may want to try to make up a story. Then ask them to see if the words go into Box 1, 2, or 3 (see Morphology chapter, Exercise 12). The students should observe that most of the words which will fit in the open slots are words which will take the endings -s, -'s, -s'.

b. Let's say that the students give you a list such as this:

1. (The) slave raced.
2. (The) girl speared (the) bear.
3. (The) bear was (the) ogre.
4. (The) ogre was red.
5. (The) lord granted (the) girl (a) crown.

Write the words which the students used to fill the orange slots on the chalk board in a list:

slave
girl
bear
ogre
lord

Then write the same sentences on the board "opening up" more orange slots as follows:

1. (The) ________ raced.
2. (The) ________ speared (the) ________.
3. (The) ________ was (the) ________.
4. (The) ________ was red.
5. (The) ________ granted (the) ________ (a) ________.

Now ask the students to see if the list of words which is on the chalk board will fit in any or all of the orange slots. They will discover that all of the words will indeed fit in all of the slots and that they can make up new stories such as this:

1. (The) ogre raced.
2. (The) lord speared (the) ogre.
3. (The) ogre was (the) girl.
4. (The) girl was red.
5. (The) lord granted (the) slave (a) bear.

c. Now ask students to try the same list of words in the following slots.

1. (The) slave __________.
2. (The) lord__________(the) ogre.
3. (The) ogre was (the) girl.
4. (The) girl was red.
5. (The) lord granted (the) slave (a) bear.

The students will discover that they can't use the orange slot words in the slots opened above. Since they can't use "orange slot" words in these slots, they have to establish a different kind of slot. Make this slot a blue slot. Have the students investigate which of the Box 1, 2, or 3 words (see Morphology chapter, Exercise 12) will fit into this slot. Students will probably discover that Box 2 words, which take the endings -s, -ed, and auxiliary -ing, fit into this slot. Have students draw up a list of words which will go in the blue slot in both Sentences 1 and 2 and of words which will go into the blue slot only in Sentence 1. Words which will go into the blue slot in sentence 1 but not in Sentence 2 may be starred.

d. Take Sentence 4 in Section 2-a above:

The ________ was red.

(a) Have students endeavor to decide whether they would put the word "red" in Box 1, 2, or 3.

(b) Have students endeavor to decide whether the word "red" will go in the orange or blue slots.

(c) If students decide that the word "red" goes in Box 3 and not in Box 1 with orange slot words or in Box 2 with blue slot words, create a new color of slots--in this case tan.

e. Now have students experiment with the substitution of various Box 1, 2, and 3 words in the orange, blue, and tan slots in the following sentences.

1. (The) orange blue.
2. (The) orange blue orange.
3. (The) orange was (the) orange.

4. (The) orange was tan.
5. (The) orange granted (the) orange (the) orange.

f. Ask students to think of words which could be substituted in the "the" slots. Try various Box 1-orange, 2-blue, 3-tan words in the "the" slots listed above. Students should discover that only when they "talk like Tonto" will Box 3-tan words go in the "the" slots--for example:

Big lord speared black ogre.

Students will be able to discover that "the" slots are normally filled by the, a, an, this, that, these, my, her, etc. --words which are technically called "determiners." These determiners may be represented by a green slot.

g. Have the students draw up a list of Box 1-orange, Box 2-blue, Box 3-tan, and green words and experiment in making sentences that will conform to the following patterns:

green orange blue
green orange blue green orange
green orange was green orange
green orange was tan
green orange granted green orange green orange
green orange gave green orange green orange
green orange elected green orange green orange
green orange made green orange green

h. Give students the following test frames. Have them test a series of Box 1, 2, and 3 words in these frames; have them add to Boxes 1, 2, and 3 irregular words which will go in the syntactic test frames but do not take Box 1, 2, or 3 endings.

Box 1--orange words

1. (The) ________ raced.
2. (The) ________ speared (the) ________ .
3. (The) ________ was ________ .
4. (The) ________ was red.
5. (The) ________ granted (the) ________ (the) ________ .

Box 2--blue

1. (The) slave ________ .
2. (The) slave ________ quickly.
3. (The) slave ________ (the) bear.

Box 3--tan

1. The ogre was ________ +er.
2. The ogre was ________ +est.
3. The ________ bear was ________.
4. The ________ girl speared the ________ bear.

i. Give students a list of ly words (hereafter called "yellow slot" words):

--Quickly
--Swiftly
--Slowly
--Angrily
--Terribly
--Beautifully

Have students add to this list other ly words which they know.

j. Give students the skeleton sentences with which they began and the color-cued representation of the skeleton which they have worked out.

Examples:

The girl speared the bear. Green orange blue green orange
The slave raced. Green orange blue
The bear was the ogre. Green orange was green orange
The ogre was red. Green orange was tan

Have students see if the ly words have a special place. They will discover by trial and error that ly words can be placed almost anywhere in these sentences except between the Noun Determiners (green) and the Nouns (orange).

"Yellow slot" words do fit in some slots in which other words do not normally go.

Examples:

(a) The slave ____________ raced.
(yellow)

(b) The slave was __________ racing.
(yellow)

Students may wish to test whether words without the ly ending are "like ly words" by trying them out in the yellow slots.

k. Give students a full list of English subject and object pronouns:

it	you	he	she	it	we	they
me	you	him	her	it	us	them

Ask students to try to discover whether these words go in the position of the orange, blue, tan, green, or yellow slots. The following exercises will help the students make their decision:

1. The green slot generally goes before the orange slot--just before or "almost" before. Is the green slot used with pronouns when the pronouns appear in the orange slot?

2. How are pronouns different from ordinary orange slot words?

3. The pronoun is the one English "form class" which changes structurally according to its position in the sentence--that is, the pronoun is a highly inflected form class; hence part of its difficulty even for native speakers. Have students experiment with placing all of the pronoun forms--I, me, he, him, etc.-- in the subject, object, and indirect object slots and observe which forms are appropriate to each position. The teacher may need to aid students in making this latter observation.

4. Have students make a list of sentences in which pronouns are erroneously placed. Let the pronouns substitute for orange slot words.

   Examples:

A.	B.
The slave raced.	Him raced.
The lord speared (the) ogre.	Them speared she.
The ogre was (the) girl.	These was she.
The lord granted (the) slave a bear.	Him granted he it.

   (a) What is the difficulty in B?

   (b) Why?

(c) How can we straighten it out?
(d) Why do "he-him" words run into this difficulty when Box 1--orange words don't?

At any point in this series when the teacher feels students have the structural ideas which go with Boxes 1, 2, 3 and with the colors orange, blue, tan, green, yellow, she may switch to the terms "noun" for Box 1-orange, "verb" for Box 2-blue, "adjective" for Box 3-tan, "determiner" for green, and "adverb" for yellow. Students may wish to draw up their own charts of "ways to tell" the Form Classes. For example:

Noun: Box 1-orange:	a) Endings b) Suffixes c) Places in the sentence
Verb: Box 2-blue:	a) Endings b) Prefixes and suffixes c) Places in the sentence
Adjective: Box 3-tan:	a) Endings b) Suffixes c) Places
Determiner- green:	a) Places
Adverb-yellow:	a) Endings b) Places (and lack of fixed place?)
Pronoun:	a) Forms b) Places

SYNTACTIC FORM CLASSES: EXERCISES

Part II.

1. Grade 2: Slots and fillers: Caroline and Her Kettle Named Maud.

The following exercise serves a two-fold purpose: (1) it helps children to gain an understanding of syntactic form classes as they see that certain kinds of words are needed to fill certain blanks; and (2) it serves as a model of the format used in letter writing.

Choose from the list below the words which best fill the blanks.

Pigeon Roost, Michigan
July 5, 1836

Dear Grandfather:

I'm so happy you gave me the copper (kettle) for my birthday. I think it is the (nicest) present a girl ever had.

Yesterday a (fierce) wolf came into our yard. He (came) closer and closer to me. Old Witch mooed and (stamped) her foot on the ground. We were cornered between the barn and the (house).

The wolf (sniffed) at me hungrily. I (threw) the kettle filled with milk over his head. Milk (poured) down all over his face. He looked very (silly). He (clawed) the ground because he could not see. Now, I'm glad you (gave) me the kettle instead of a (gun).

Your granddaughter,
Caroline

house
gun
kettle

silly
nicest
fierce

sniffed
clawed
stamped

came
threw
poured

Students can then be asked to think of other words which would go in the slots. This may help them to understand the idea of "slots" and "fillers."

2. Grade 3: Verb slots and tense changes[1]: "How the Camel Got His Hump." "How the Leopard Got His Spots." "The Sing-Song of Old Man Kangaroo."

   a. Have the children examine the differences in form and the differences in meaning in a set of sentences such as:

      "He runs through the desert."
      "He ran through the desert."
      "He will run through the desert."

   b. Have the class help make the same changes in sentences such as:

      "Up jumped Nqong from his bath in the salt-pan . . . "
      "He wants to be popular . . . "

---

[1] See also Chapter V, Syntax, especially section on Transformations.

c. Lead children to a thorough discussion of the change in meaning that results from the change in form of the verbs.

d. Mimeograph a group of appropriate sentences from the core text and ask children to make similar changes in the sentences. Include a few sentences with irregular verbs to challenge more able students.

Examples:

"He hopped through the Flinders . . . "
" . . . so he stood on his legs and hopped."
"The Ethiopian scratched his head . . . "
"They held a palaver."
"Off went the proud Kangaroo . . . "
"Do you see that gentleman dancing on an ashpit?"

Children will be better able to manage this exercise if the verb slot or verb and auxiliary slot is represented on the chalk board as a blank and the children are allowed to substitute as many verb or verb and auxiliary forms in the slot as they can manage.

3. Grade 4: Noun, verb, adjective slots: No core text needed.

a. Have the children examine the differences in meaning that result from substitutions in the underlined slots:

The boys played tag on the playground.

This boy's favorite color is red.

The boys' jackets are hanging on the coat-hooks.

b. Have the children create their own charts following the above pattern.

c. Mimeograph a group of sentences from any of the core texts and have the children rewrite the sentences substituting new words in noun, verb or adjective slots; discuss how their alterations could result in a different meaning or outcome of the story. Technical grammatical terminology need not be used in this investigation.

4. Grade 5: Adverb and adjective slots: Bidpai Fables. Jataka Tales.

Put the following sentence on the board, leaving out the first word:

"Foolish bird," responded the Partridge.

Then ask children which of the two words, foolish or foolishly, could be used in the blank. Encourage children to try both ways to hear the better form. Do enough oral class work to assure understanding.

Mimeograph a list of sentences from the fables such as the list suggested below. On the board or on a chart list two columns of words, one column of adjectives and one column of adverbs. Have pupils choose the best form for each sentence.

Some sentences which may be used:.

1. The merchant was a _________ neighbor.
2. He put it away _________ .
3. There is a _________ quantity of oil.
4. He brought it _________ to the ground.
5. "I have never seen a bird who walks so _________ as you can."
6. Two young _________ Geese saw the Turtle and talked with him.
7. They became very _________ acquainted.
8. See how much _________ the pond is!
9. Would you let me take you to the fine pond in the ______ woods?
10. But he was a _________ Crocodile!

Lists of words to be used (be sure to list in two columns):

careful
wild
beautiful
heavy
large
stupid
good
deep
kind
larger

heavily
stupidly
kindly
beautifully
greatly
well
deeply
carefully
wildly

Students will notice that words which go in certain slots carry the ly derivational affix--one of the adverb (yellow) markers. Ask students to notice if any of the words which have no ly and do not go into ly-word slots have characteristic endings which qualify them for their slots (e.g. --*ful* is the adjective affix and places words in the *tan* (Adj.) slot.

5. Grade 6: Lewis Carroll, "Jabberwocky" (*Alice in Wonderland*).

This famous nonsense poem provides a good opportunity for the teacher to test the students' mastery of the common form-class variants. Children can identify the Form Classes to which many of the nonsense words belong by

(1) examining endings (e.g. uff*ish*, whiffl*ing*, burbl*ed*, frum*ious*),

and by

(2) noticing word-order, e.g. the juxtaposition of determiners, modifiers and nouns (The slithy toves; O frabjous day!; The mome raths out grabe; mimsy were the borogoves, etc.).

To aid the students in classifying the various nonsense words, the teacher might suggest that the students substitute various actual words (representing different Form Classes) for the nonsense words, and decide which form is most appropriate.

For example:

	running		scary	all
	brilliant		saddle	trees
'Twas	cabbage	and the	mother	eat

	black		rustle		nice	
	sway		lovely		be	
Did	cat	and	children	in the	wind	:

	very		cedar-groves	
	dog-food		beautiful	
All	misty	were the	simplify	,

	brown	did	tin cup	
	poem	the	cried out	
And the	sleep	owls	indeed	.

CHAPTER V

SYNTAX

H. A. Gleason in *An Introduction to Linguistic Structures* defines the study of syntax as the study of the meaningful combinations of words--of the ways in which we can order words significantly. In its emphasis upon "meaningful" and in its careful delineation of an observable language form: this definition is related to the definition of phonology as the study of "the smallest significant units of sound" and to the definition of morphology as the study of "the smallest meaningful combinations of phonemes."

English syntax is both very important and very simple, but it is also the part of grammar most ignored by the traditional grammarian, by the traditional handbooks, and by most English teachers trained in traditional school grammars. Now syntax is properly beginning to receive more and more emphasis. Indeed it would be hard to overemphasize its importance. In a relatively uninflected language like English, syntax or word order is the primary way of expressing grammatical ideas. Grammatical ideas, of course, may be expressed in several ways, by structural signals, by endings of words, by the ordering of words, and so forth, but they are not expressed by the words themselves. *Maves orced the fluber trang* has grammatical meaning but is without lexical meaning. Some of the grammatical meaning is signalled by the word endings, some by the function word *the*, but most of the grammatical meaning is signalled primarily by word order. One can suggest some of the importance of word order by trying to understand the following "sentence": *Remembered tax the clearly clerk the*. As you recognized, this isn't an English sentence: the words in it are capable of being a sentence, but, because they are "out of order," they are not a sentence--they are sheer nonsense. Ordering these words into an English combination gives us the statement, *The clerk clearly remembered the tax*. Ordered, the words make a meaningful English sentence.

Similarly, the difference between *barn red* and *red barn*, the difference between *Tom hit Bill* and *Bill hit Tom*, the difference between *Only I saw Bill* and *I only saw Bill*, the difference between *We made a fool our president* and *We made our president a fool*--these and many other differences of real importance in modern English are made simply by rearrangement of the same words--by word order, by syntax. Whether we say, "Who do you see?" or "Whom do you see?"

is a matter of minor importance in English; but whether we say, "I met the man from New York on the plane" or "I met the man on the plane from New York" is a matter of real difference in meaning, a difference signalled only by word order. Syntax or word order is clearly a very important aspect of English.

In order to see the syntax of our language one might look at it from several different perspectives; that is, one might use several different systems of classification to observe and describe sentences. Here we will consider first three different ways the structural linguists use, then we will consider one approach which a transformational linguist might use. It is important to recognize that these approaches are not competing alternatives: they are simply complementary vantage points, all of which offer insights useful in the classroom.

A. STRUCTURAL CLASSIFICATIONS

1. The first structuralist approach sees most English sentences as falling into one of only five basic patterns: (1) Noun Verb (Adv); (2) Noun Verb Adj; (3) Noun Verb-be Noun; (4) Noun Verb Noun; and (5) Noun Verb Noun Noun. We can exemplify these patterns very briefly as follows:

(1) N V (Adv): Language changes (slowly).
(2) N V Adj: Linguists are lucky.
(3) N V-be N: Grammarians are linguists.
(4) N V N: Linguists help students.
(5) N V N N: Linguists call grammarians names.

2. Paul Roberts offers a second structural approach,[1] extending the number of basic patterns to ten by observing semantic distinctions between similar structures:

By Initials	By form class number	Earlier Pattern Here Exemplified	Sentence
1. N V (Adv)	1 2 (4)	(1 above)	Birds sing (sweetly).
2. N V Adj	1 2 3	(2 above)	The room seems cold.
3. N V-transitive N	1 2 1	(4 above)	Alfred found his mother.
4. N V-become N	1 2-b 1	(3 above)	Ambrose became a vestryman.
5. N V-give N N	1 2-g 1 1	(5 above)	He gave my sister a ring.
6. N V-consider N N	1 2-c 1 1	(5 above)	He considered my sister a beauty.
7. N V-elect N N	1 2-e 1 1	(5 above)	They voted Edith the most popular girl.
8. N V-be Adv	1 2-be 4	(1 above)	The candidates were outside.
9. N V-be Adj	1 2-be 3	(2 above)	The chocolates were poisonous.
10. N V-be N	1 2-be 1	(3 above)	They were teachers.

Obviously, 5, 6, and 7 in Roberts' classification are all Noun Verb Noun Noun structures, but the Noun Noun structures which end the sentences carry different meanings: "my sister a ring" means "a ring to my sister"; "my sister a beauty" means "beauty an attribute belonging to my sister"; and "Edith the most popular girl" means "the most popular girl as a title belonging to Edith." Pretty obviously to call all three structures simply N V N N structures is to overlook the fact that they work very differently. Thus by distinguishing these three NVNN structures as separate classes, Roberts offers a somewhat more accurate system of classifying sentences, and for some purposes this greater accuracy is useful.

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[1] Paul Roberts, English Sentences (New York: Harcourt, Brace and World, Inc., 1962).

3. A third structural approach to syntax focuses not on what the basic skeleton of the sentence is, as the first two approaches did, but rather on what is done to it in the sentence: how much is it expanded? how is it expanded? It may be that the skeleton is not expanded at all, as the illustrative sentences cited above show; then one simply has a "skeleton sentence." But, as most of the non-illustrative sentences you have been reading show, the skeleton usually is expanded in some of its elements at least.

If the skeleton is expanded, it may be expanded in either or both of two ways: first, by substituting multi-word forms in the skeleton--phrases or clauses for the N('s), phrases for the V; second, by attaching expanded modifying elements to an N or to the V in the skeleton or to the whole skeleton. This gives us four kinds of elements which may occur in a sentence, whatever basic skeleton the sentence represents: unexpanded elements, elements expanded by attached modifiers, elements expanded by substitution, and elements expanded by attached modifiers and substitution.

To illustrate expansion by substitution, one might change the N V-be N sentence *Ambition is no secret* so that it reads *That he wished to be king has not been a secret.* In place of the N *The* *ambition* we have used the clause *That* *he* *wished* *to* *be* *king*, and in place of the V *is*, we have used the phrase *has* *not* *been*. The V slot in any of the basic patterns might be similarly filled by a phrase, and any of the N slots in any of the basic patterns might be similarly filled by a clause or phrase. When a sentence is expanded in this way, one might usefully term it a "giant skeleton sentence."

To illustrate expansion by modification one might expand the N V pattern *The linguist continued* so that it reads *The linguist who had been asked to speak continued longer than he should have.* A sentence in which elements are expanded in this way might usefully be termed a "fleshed out sentence." And in a moment we will see there are many, many different ways of fleshing out sentences.

To illustrate expansion by substitution and modification, one might expand the sentence *Linguists sing* to read *Whoever writes about language can be expected to sing rather badly.* Here in the N slot in the N V skeleton we have the clause *Whoever writes about language* (which is itself expanded by the modifier about language), and in the V slot of the basic pattern a phrase--can be expected to sing--substitutes for the word sing, and has a modifier attached--rather badly. A sentence in which both substitution and modification are used as means of expansion can usefully be termed a "fleshed out giant sentence."

As before we had four kinds of elements of which any basic pattern could be built (unexpanded, expanded by substitution, expanded by modification, and expanded by both substitution and modification), so now we have four kinds of sentences according to how much and how their basic patterns are expanded: skeleton sentences, giant skeleton sentences, fleshed out sentences,and fleshed out giant sentences. The frequency and diversity of expansion in English sentences is sufficient to warrant still a closer look at means of expansion.

EXPANSION BY SUBSTITUTION

Sentence Patterns Predictable for Nouns:

A noun-verb sequence may occupy the position of a noun in any major sentence pattern without changing the basic sentence pattern. Thus the basic noun-verb pattern His crime has been proved can be expanded to That he committed the crime of altering the checks has been proved. Here the included sentence pattern (or clause) That he committed the crime of altering the checks has the pattern N V N, but it occupies the noun position in the basic N V skeleton of the whole sentence. In this example the included pattern was introduced by the subordinating conjunction that;but sometimes, particularly with verbs like show, prove, and say, the included patterns are less clearly signalled: That proves it can be expanded to That shows the boy is basically good. In the expansion, the clause the boy is basically good is included instead of a noun, but there is no function word to signal this inclusion; the basic sentence pattern, of course, remains N V N.

Phrases Included for Verbs:

Expansion by substitution in the verb slot of any basic pattern often occurs, but never very importantly for our purposes: the verb slot is often filled with a phrase, and one which adds a good deal of subtlety in meaning, but not very much length. He went, for example, can be expanded to He might well have gone, but this does not contribute very much expansion. Further, native speakers handle substitutions of phrases for verbs very frequently, even in speech, so that need to focus attention on them is here minimized.

EXPANSION BY MODIFICATION

One familiar way of expanding by modifying is the addition of adjectives or adverbs or of adjective or adverb phrases or clauses to the skeleton, thereby giving individual elements within a sentence more complexity. For example, *Birds sing* can be expanded by the addition of the determiner *the*, an adjective, a prepositional phrase, and an adverb:

birds ↘ sing ↘
The red ↗ in the tree ↗ sweetly.

These additions do not change the pattern, but they do make the statement more specific. The sentence now tells what color the birds are, where they are, and how they sing. The sentence *The room seems cold* can be expanded by the addition of an adjective clause, which similarly makes the meaning of the sentence more specific:

The room ↘ seems cold.
where the child is asleep ↗

NOUN SEGMENTS of the N V, N V Adj, N V-be N, N V N, and N V N N patterns may be modified by determiners, adjectives, nouns, verbs, adverbs, prepositional phrases, or adjective clauses, as the following example illustrates.

Headword: BIRD

Modifiers

determiner	*the* bird
adjective	the *pretty* bird
noun	the *neighbor's* bird
verb	the *singing* bird
adverb	the bird *there* on the branch
prepositional phrase	the bird *in the tree*
verbal phrase	the bird *sitting in the tree*
adjective clause	the bird *that I saw in the distance*

The above modifiers can be combined to form a single construction, not an elegant construction, yet part of a meaningful English sentence:

The neighbor's pretty singing BIRD which I saw in the distance sitting there on the branch in the tree . . .

VERB SEGMENTS of the basic patterns can be modified by verbs, adjectives, adverbs, noun phrases, prepositional phrases, and adverb clauses, as the following example illustrates.

Headword: SANG

Modifiers

verb	sang standing
adjective	sang loud and shrill
adverb	sang sweetly
noun phrase	sang an hour
prepositional phrase	sang to the rhythm
verbal phrase	sang to drown the noise
adverb clause	sang while the band played on

Certain of the above constituents can be combined to form the construction SANG an hour, loud and shrill, to the rhythm to drown the noise while the band played on. The original sentence, Birds sing, has been expanded now to read:

> The neighbor's pretty singing BIRD which I saw in the distance sitting there on the branch in the tree SANG an hour, loud and shrill, to the rhythm to drown the noise while the band played on.

ADJECTIVES, whether they are segments of basic pattern 2 (N V Adj) or are in the attributive position (red barn) or are in the appositive position (barn, red and sturdy)--in whatever position, adjectives may be modified by nouns, verbs, adjectives, adverbs, function words, or prepositional phrases.

Headword: RED

Modifiers

noun	rose red
verb	blazing red
adjective	dark red
adverb	once red, sharply red
function word	very red
prepositional phrase	red as a rose

Certain of these constituents could be combined to produce a meaningful "expansion" by means of modifiers: very dark, sharply blazing red.

ADVERBS, too, may have various modifiers: nouns, adverbs, function words, or prepositional phrases.

Modifiers

noun	a *tone* higher; a *step* further
adverb	*really* gingerly
function word	*much* higher; *very* timidly
prepositional phrase	ahead *by a neck*

We have seen that one can expand sentences by attaching modifiers to nouns or verbs within the basic patterns, or to any nouns, verbs, adjectives or adverbs which have been attached to the nouns or verbs in the basic pattern. This obviously results in a good deal of the complexity of our sentences. There is one other possibility of modification as well. Function words, too, can sometimes usefully be seen as headwords for grammatical modifiers; to list the kinds of words which will serve as modifiers of function words, one would first have to list all kinds of function words--and that's more detail than we have room for. We can, however, demonstrate the possibility. In the phrase *much money*, the word *much* is a function word; in the phrase *very much money* this function word takes a grammatical modifier, *very*. Similarly, in the sentence *Linguists sing off key*, the word *off* is a function word, but in the expansion *Linguists sing slightly off key*, this function word takes a modifier.

ADDITIONAL METHODS OF EXPANSION

Appositives:

Any major sentence pattern may be expanded by the addition of *appositives*. An appositive is one, usually the second, of two semantically and lexically interchangeable elements. The basic sentence *Alfred found his mother* (Roberts' sentence pattern 3) can be expanded by adding *my friend* after *Alfred*: *Alfred, my friend, found his mother*. Either *Alfred* or *my friend* may be first, and either may stand alone--but the grammatical and lexical sense of the sentence remains the same:

My friend found his mother.
Alfred found his mother.
Alfred, my friend, found his mother.
My friend, Alfred, found his mother.

The two elements are structurally interchangeable; the second element in such constructions is called an appositive. Sometimes, in a very similar construction, the appositive comes first: *A major breakthrough, the discovery cut six years off the program.*

In the two examples cited thus far, the appositives have been nouns. Adjectives, verbs, and adverbs might be used in the same way:

(1) adjectives:	*The woods were pitch dark, black as the ace of spades.*
(2) verbs:	*He meditated, that is, obviously thought big thoughts.*
(3) adverbs:	*For the first time he saw it clearly, without the veil of familiarity.*

Absolute constructions:

Frequently in both speech and writing, there appear modifiers which seem to relate not grammatically but only conceptually to the rest of the sentence. Such is the modifier capitalized in the sentence: *THE WAR WON, the nation looked for normality.* W. Nelson Francis defines the absolute as "a structure of modification with noun-head and a modifier consisting of or including a participle--either the present-participle [base + $\{-\underline{\text{ing}}_1\}$] . . . or past-participle [base + $\{-\underline{\text{ed}}_2\}$] . . ."[1] That is, the basic structure *The nation rested* can be modified by either *The fighting ended*, or by *The tensions relaxing*: *The fighting ended, the nation rested; The tensions relaxing, the nation rested.* In either case, the basic pattern is modified by an absolute construction.

Sentence Modifiers:

Sentence modifiers are like absolute constructions in being related grammatically to all of the basic pattern rather than to a piece of it, but they are unlike it in the way they are constructed. They may be several things, chiefly adverbs, verbals, verbal phrases, prepositional phrases, or adverbial clauses:

Adverb:	*Obviously, you're enjoying this reading.*
Verbal:	*Walking, the animal looks fine.*
Verbal phrase:	*To understand structural grammar, he wrote a book.*
	He glanced up, looking into their eyes.
Prepositional phrase:	*In the meantime, don't go away.*

Contrast the way the prepositional phrase *in the meantime* works with the way another prepositional phrase with the same basic structure might work: *Don't go away into the night.* Here *away* is the adverb headword modified by a prepositional phrase; thus the prepositional phrase is not the modifier of the entire sentence. And this difference is signalled by a difference in juncture, as well as by the semantics of the words which can be used in the two different kinds of constructions.

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[1] W. Nelson Francis, *The Structure of American English*, p. 400.

We have nearly finished our look at expansion by substitution and expansion by modification, but one wrinkle must be added to both: COMPOUNDING. Compounding is simply doubling or further multiplying syntactically equivalent elements, usually by the use of a word as a coordinator, sometimes by the use of punctuation as the only coordinator. Consider it first in relation to giant sentences, those in which the V slot is filled by a phrase or an N slot is filled by a phrase or a clause: *Cuts heal*, an N V skeleton, can be expanded to a giant structure by compounding the noun: *Cuts and bruises heal*, or by compounding the verb: *Cuts heal and go away*. Or one might begin with a giant structure--*He believed it would go away*--and compound the substituted element: *He believed it would go away and he would be healthy again.*

Similarly, in a fleshed out sentence--*The back of the book was covered with a dust jacket, a dark blue jacket*--any of the modifiers might be compounded: *The back of the book was covered with a dust jacket, a dark blue and very shiny dust jacket, and a fairly dense layer of dust*. And in a fleshed out giant sentence: *Whoever writes about language can be expected to sing rather badly*--either the substitutions or the modifications can be compounded or can contain compounded elements: *Whoever writes about language and thinks that his writing sounds pretty good can be expected and should be expected to sing rather badly and even lamentably*.

In the examples just cited, the coordinating word has consistently been *and*. As you know, not only other words--*but*, *so*, *for*, etc.--can be used as *and* is, but also pairs of words--*not only* . . *but also*, *both* . . *and*, *either* . . *or*, *neither* . . *nor*--and simply punctuation alone (as in the lists of examples in this sentence) might also serve just as *and* does, as a coordinator.

B. SYNTAX: TRANSFORMATIONS

The approach to syntax described above is basically an I-C (Immediate Constituent) structuralist description.[1] It has its uses for the teaching of composition, but another quite rigorous approach to syntax is gaining attention, that is the transformational-generative approach. This approach, though dissimilar in its assumptions from structural approaches, may also have pedagogical implications.

(1) If we imagine language as a kind of game we play with words, sounds, and strings of words and sounds, we shall perhaps gain a certain insight into parts of its working. That is, we can think of words, sounds, and strings of words and sounds as pieces in, say, a game such as chess. The pieces in such a game can be moved about to form a variety of patterns, but the patterns which can be formed are determined by something we call "the rules of the game." Thus, in chess, we can move a knight out of the back row without moving any pawns in front of it, but, before we can move the bishop out of the same row, we must move one of the pawns which sit on the diagonals in front of it. When we begin the game, we know that our pieces can be moved from "starting position" according to prescribed rules and thus we have a certain number of likely opening gambits open to us. After the game gets going, though we may feel that we can move our pieces a good deal more freely (particularly after our "strong" pieces have got free of the pawns), though the configurations which we can devise at such stages in the game are almost infinitely various and complicated, yet we know that every move that we make must obey a rule. We cannot "remake the board" to our tastes and still be playing chess; we can't move the bishop in an L pattern, however handy that might be for the purposes of defeating our opponent.

Now if we keep this idea in mind as a kind of general analogy, it may help us to understand what linguists speak of as transformations.

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[1] The present discussion is not intended as a contribution to transformation theory; it is intended as a précis of Noam Chomsky's Syntactic Structures (The Hague, 1957) and is directed toward giving elementary and secondary school teachers a rough understanding of Mr. Chomsky's approach as described in Syntactic Structures. We have simplified Chomsky's discussion, removed the apparatus which he takes over from symbolic logic, and given a very truncated description of the so-called morphophonemic aspects of Chomsky's procedure; we have done this in the interests of accessibility. From A Curriculum For English (Nebraska Council of Teachers of English, 1961). Reprinted by courtesy of the Council.

There are certain kinds of moves that we can make with certain words in relation to their sentence in the same way that there are certain moves that we can make with a chess piece in relation to its board. There are other moves which are not allowed to the English speaker, for if he makes them, he will cease to be speaking English.

Let us take a simple sentence:

The farmer brought in the chickens.

One of the moves that one can make with this sentence is:

The farmer brought the chickens in.

However, other moves or series of moves do not seem so allowable:

In the chickens the farmer brought.
The farmer the chickens in brought.
Chickens the the farmer in brought.

We are inclined to say, of the last sentence, "But that isn't English," and we would be right.

(2) Let us take a fairly simple sentence and see what kinds of moves we can make with it. Consider the sentence The boy pets the dog. We can divide it into two parts, a noun phrase the boy and a verb phrase pets the dog. The noun phrase divides into two parts, the and boy, an article and a noun. The verb phrase can be divided into two parts, a verb, pets, and another noun phrase, the dog. If we were describing how to put together a sentence of this kind, we might say, "You are trying to make a sentence which consists of a noun phrase and a verb phrase. The noun phrase contains an article and a noun, the verb phrase a verb and a second noun phrase which can also be broken into an article and a noun." One might diagram the process in this way:

Noun phrase	Verb phrase
Article-Noun	Verb phrase
Article-Noun	Verb-Noun phrase
The Noun	Verb-Noun phrase
The boy	Verb-Noun phrase
The boy	pets Article-Noun
The boy	pets the Noun
The boy	pets the dog.

Now it is clear that this series of steps, however artificial it may seem, will work for a great many English sentences. Different verbs, different nouns, different articles may be substituted according to the pattern suggested by the formula, and each sentence that patterns according to the formula will be, grammatically speaking, an English sentence though it might be *A dinosaur squeezes the syllogism*, or some nonsense. We have, in short, constructed "rules" for what the transformationists call the "phrase structure" part of grammar, and have described the holes and pegs which go with very simple sentences.[1]

The sentence constructed above is a simple sentence. It is as if we were placing pieces on a game board and had chess squares labelled Article-Noun-Verb-Article-Noun and had placed, on these squares, the pieces *The-boy-pets-the-dog*. We could have placed other pieces in the same squares just so that they were the kinds of pieces required by the squares. *A-dinosaur-squeezes-the-syllogism* is all right, but *Dinosaur-a-syllogism-the-squeezes* is no good because the articles, nouns, and verbs do not appear where they belong. Now one might consider this the opening set-up in a game; all the pieces are in their places, and, of course, we can expand the noun phrase and the verb phrase so as to say, *The pretty bright boy pets the big, brown collie dog*. We have here simply expanded the word groups, put several pieces on one square, and this is neither a complicated move nor the kind of move with which the linguist interested in transformations is overly concerned.

(3) We may speak of substitutions, situations in which we substitute new words in old patterns as we can put new chess pieces on old chess boards. However, we may also speak of transformations. A transformation is a shifting around of the pattern in which we place the word itself, as if we could move the queen's square, in a game of chess, over by a rook's square or put two black squares together. Transformation grammar is concerned with when we can move the squares of the Article-Noun-Verb-Article-Noun pattern (and similar simple ones) around, and it describes the rules of the game.[2]

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[1] The phrase structure rules also provide for the incorporation of the auxiliary verb into the verb phrase. The modal auxiliary allows one to substitute for the verb in the Article-Noun-Verb-Noun pattern (*The man pets the dog*) a modal auxiliary plus the verb (*will pet*, *can pet*, *may pet*, *shall pet*, *must pet*). The regular auxiliary patterns allow one to substitute for the verb the *have* and *be* forms of the auxiliary and combinations of these. See Noam Chomsky, *Syntactic Structures*, p. 39.

[2] Cf. *Syntactic Structures*, p. 43, rule 37.

I. For instance, the passive commonly moves the squares:

The boy	is petting	the dog.
1 2	3 4	5 6
art. N	aux. V	art. N
noun phrase	verb	phrase

The passive transformation changes this all around:

The	dog	is	being	petted	by	the	boy.
5	6	3	New	4	New	1	2

II. The verb particle transformation moves as follows:

The	boy	brushed	down	the	dog.
1	2	4	part.	5	6
art.	N	verb	part.	art.	N

One may say:

The	boy	brushed	the	dog	down.
1	2	4	5	6	part.

When one substitutes the pronoun him for dog, one must use the latter construction:

The	boy	brushed	him	down.
1	2	4	5(6)	part.

Not:

The	boy	brushed	down	him.
1	2	4	part.	5(6)

The latter sentence alters the meaning. The pronoun-particle transformation is obligatory.

III. For the verb-complement transformation, we begin with the passive set-up:

The	dog	was	considered	mad	by	the	boy.
5	6	new	4	part.	new	1	2

However, we cannot transform this construction into the normal active order without separating verb and complement. We do not say:

The	boy	considered	mad	the	dog.
1	2	4	comp.	5	6

We say:

The	boy	considered	the	dog	mad.
1	2	4	5	6	comp.

The backshifting of the complement part of the verb phrase is like the backshifting of the particle part of the verb phrase.

IV. The negative transformation is as follows: We have a "not" construction in a sentence using an auxiliary; we add the *not* to the auxiliary:

The boy can't pet the dog.
The boy won't pet the dog.
The boy hasn't petted the dog.
The boy isn't petting the dog.

However, where we have no auxiliary, we cannot add the *not* to the main verb:

The boy petsn't the dog.

We must add the affix bearer *do* and attach the affix *s* and the *not* to it:

The	boy	doesn't	pet	the	dog.[1]
1	2	affix	4(3)	5	6

Do functions only as an affix bearer here.

V. Sometimes the word *do* functions as a stress bearer. Thus, we say:

The	boy	can	pet	the	dog.
1	2	3	4	5	6

The	boy	will	pet	the	dog.
1	2	3	4	5	6

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[1] Chomsky, p. 62, rules 37 ff.

But, where we have not such a "meaningful" auxiliary, and wish to stress the verb phrase, we introduce *do* as a stress bearer:

The	boy	does	pet	the	dog.
1	2	stress	4	5	6

Do functions only as a stress bearer.

VI. The question transformation. Examine the following sentences:

(a)	The	boy	pets	the	dog.	
	1	2	4	5	6	
(b)	The	boy	can	pet	the	dog.
	1	2	3	4	5	6
(c)	The	boy	has	petted	the	dog.
	1	2	3	4	5	6
(d)	The	boy	is	petting	the	dog.
	1	2	3	4	5	6

The question transformation for (b), (c), (d) is identical:

(b)	Can	the	boy	pet	the	dog?
	3	1	2	4	5	6
(c)	Has	the	boy	petted	the	dog?
	3	1	2	4	5	6
(d)	Is	the	boy	petting	the	dog?
	3	1	2	4	5	6

However, for (a) there are several possibilities:

(1)	Pets	the	boy	the	dog? [a bit clumsy]	
	4	1	2	5	6	
(2)	Does	the	boy	pet	the	dog?
	affix	1	2	4	5	6

Do fills the slot of the auxiliary but only as an affix bearer in the interrogative transformation.

We also have the what transformation for questions:

The boy pets the dog.
The boy did pet the dog.
Did the boy pet the dog? (Did the boy pet what?)
What did the boy pet?

The who transformation simply substitutes who for the noun phrase:

The boy pets the dog.
Who pets the dog?

(4) Transformation grammars are synthetic rather than analytic.

They begin with generalizations or rules about simple sentence patterns, about where the "squares" go in those patterns: Article-Noun-Verb-Article-Noun patterns; Article-Noun-Verb-Article-Noun-Article-Noun patterns, etc. These are called phrase structure rules (noun phrase-verb phrase rules) and are similar to the syntactic rules of the older linguistic grammarians (the four basic syntactic patterns: N V N, N V N N, etc.). Transformation grammars, second (and here they are new), go on to show how the "squares" or "notches" in the simple sentence patterns are moved about in variations of the simple patterns (or "transformations" generated by them). The examples given above are a simple version of a few of these transformation rules. Finally, these grammars show that such syntactic moves also affect the endings and sounds we assign to words; they affect phonology and morphology, and, for this, the transformation grammarians have a third set of rules, called "morphophonemic" rules. The older linguists tended to begin with the smallest unit, the sound, and to describe sounds, words, and syntax separately. The "transformation" grammarians begin with the largest unit, the sentence and its variant patterns, and endeavor to show how the forms and sounds of words are determined by the larger pattern in which they are placed. They attempt to subsume the analysis of morphology and phonology in the analysis of syntax.

Transformation grammar is still young, and its more technical aspects are still too difficult for students. However, teachers should be aware of the new development, for it will surely become important in the teaching of language. For the time being, we suggest only that teachers exhibit the more common transformations according to the method suggested in the explanations which follow.

Summary: Part B

(1) As in chess we may make only certain moves of pieces on the board, so in our language we may make only certain moves of words in sentences, if we are to remain within the "rules of the game" of our language.

(2) The phrase structure of modern English is the background against which transformations work. This phrase structure may be thought of as a systematic series of divisions of the sentence-as-a-whole.

(3) A transformation is a systematic shifting of the parts of the phrase-structure patterns. Examples are the transformations for passive voice, of verb particles, for negation of stress-bearing auxiliary verbs, and for various questions.

(4) Transformation grammars are synthetic, rather than analytic. They begin with generalizations about the language--about the phrase structure, possible transformation, and the effect of syntactical changes upon morphology and phonology.

C. SYNTAX IN THE CLASSROOM

The interest which we individually have in syntax is an ambivalent interest, and our students' interest in syntax is,.too. On the one hand, we are interested in syntax for the illumination it offers of our experience with language, and on the other hand we are interested in syntax for the help it offers in our effort to increase our control of language. On the one hand we want to know what it is and how it works; on the other hand we want to know how we and our students can use it better--not more correctly, but more effectively. This ambivalence of interest is reflected in these notes, too. We have been looking at syntax essentially in terms of our first interest--looking at ways of describing it, ways of seeing more of it more clearly than we customarily do. Now we are going to shift to a less theoretical, more pragmatic point of view, to see how we and our students can use a knowledge of syntax to improve our writing.

Our pragmatic interest in syntax is more closely related to classroom needs in the primary grades than is our more formal, theoretical and abstract interest. Students normally do not begin a formal study of syntax until the seventh or eighth grade. It's true that occasional informal attention to syntax results from nearly every reading assignment, and that you often must talk about syntax and ask the students to talk about syntax encountered in both prose and poetry in nearly every grade. Thus even the theoretical approaches we have been considering have some indirect relationship to the classroom needs. But students sweat over syntactic problems in writing long before they begin to have even a casual interest in syntax per se. Whether they care much about syntax or not, most are concerned at some time or another about a sentence that won't behave properly.

Knowing syntax isn't going to help them write better, that's true. But knowing syntax can help us help them write better. We can identify and describe the syntax of mature writing; we can identify and describe the syntax of immature writing; we can contrast the two; we can devise exercises to enable the student writer to know the difference between mature and immature syntax; and we can devise exercises to enable the student writer to change immature syntax to mature syntax.

The composition aspect of our interest in syntax is very pragmatic indeed. Some aspects of syntax are brought under control very early and need no further attention; when we study composition and syntax we are interested only in the problem-children of syntax--only in those constructions which are consistently found in mature syntax but which children acquire slowly or which we or they aren't using at all. By the time they are in the fourth grade, for example, children probably handle most constructions of the verb adequately. Between the time they are in the fourth grade and the time they are in the twelfth grade they probably tend to use a few passive verbs a bit more frequently, a few more modal auxiliaries, a few more perfect tenses--they tend in short to make their verbal phrases a little more complex; yet, they are not usually acquiring control of many new verb constructions, if any new constructions; similarly, by the time they are in the fourth grade students probably command most of the devices of coordination which the mature writer commands. In a theoretical interest in syntax, we would have to continue to be interested in every occurrence of every device of coordination or in every distinction in the construction of the verb. But when we are more interested in the practical application of the study of syntax to composition, we can forget about such things and select for our attention only those things which we can use. If we have to be more specialized and practical when we consider syntax and composition, we also have to be broader in that we have to consider sentences in a composition context. As linguists describing English syntactic structures we may be interested in the way a sentence is put together--almost in isolation. We can make up individual sentences to illustrate points; we can take a sentence out of a stanza or paragraph and analyze it almost without reference to its context. But in this more pragmatic approach we cannot do that. A sentence is well or badly put together according to how well it fits the sentences before and after it in a particular context. Thus to talk about using a knowledge of syntax to improve a sentence, we often have to have the sentence in context, we often have to include the sentence before and after it.

What can you do to use your knowledge of syntax to help the student (or yourself) to increased competence in writing? First, encourage the student to write and rewrite. If he is to rewrite, the first draft can say most anything; he can make whatever mistakes he wants to, if he has a chance to revise. And if he can make whatever mistakes he wants to, he will not be verbally constipated by "mistakenitis," the fear of making a mistake which keeps so many of us from ever getting started when we have something to write.

Second, you can encourage students to practice four techniques in revising their sentences: changing, shifting, cutting and adding.

1. Changing. Any old change is to a certain extent beneficial for student writing. Students tend to identify what they have to say with what they've said. Infact, the grammar of English, like that of all other languages, permits a vast number of possible alternatives to a given utterance. There are any number of ways to say something. Asking the student to say roughly the same thing in different ways helps to teach him this. And learning this, he learns to approach the problem of writing as a problem of making a series of choices: "I can say it this way or this way or this way: which is most appropriate for the context and the job at hand?" So any changes are potentially helpful. One can, none the less, ask more particularly for specific kinds of changes: first, for function shifts within a sentence. If the student uses "hits" as a noun, have him rewrite the sentence using "hits" as a verb. And then compare: which version fits better in the context, the original or the revised version? Compare: He made a comparison of the two sentences and He compared the two sentences. When might the first be better than the second? the second better than the first?

Third, one can ask the student to "transform" the form of the sentence. In effect, this will usually be a matter of asking him to change a declarative sentence to an interrogative sentence, or to an imperative sentence, or to an exclamatory sentence; for the student tends to use only the "kernel" or skeleton type "untransformed." When the student has made the change, again ask the question: which version is best suited to the context? To answer, the student must needs have had some observation of the contexts in which the different transforms conventionally work. Thus you can help the student solve writing problems by pointing out the oblique forms when they occur in the student's reading, pointing to the conditions under which good children's book writers use them, and thus prepare the student to recognize in his own writing the conditions suitable for the use of one or the other of the oblique modes. Similarly you can ask the student to convert sentences with active verbs to sentences with passives. Fourth, you can have the student identify sentences which have the basic pattern N V or N V N or N V Adj and ask him to change them to a different basic pattern, to change an N V sentence to a N V N sentence, for example Or fifth, you might have him systematically substitute phrases. Or sixth, you might have him change his skeleton sentences to giant sentences or his fleshed out sentences to fleshed out giant sentences. A good thing to do here is to begin with skeleton sentences having N V or N V N pattern and ask the student to substitute a phrase (perhaps a compounded noun is the easiest with which to begin) for the N, then to substitute a clause for the N. Since mature syntax is characterized by more noun clauses than immature syntax is, and since mature syntax is characterized by more phrases in nominal slots than immature syntax is, this kind of exercise often may prove very difficult as well as very beneficial.

Similarly one can take fleshed out sentences in which the modifiers are words--either adjectives or adverbs--and ask the students to substitute phrases, then clauses, for the single word modifiers. These are some specific kinds of syntactic change which you can ask the students to do or which you can point to or play with in reading assignments, kinds of syntactic change which will prove helpful in solving writing problems. Finally you can ask the students to combine successive skeleton sentences to make the more complex kinds, or to break the more complex kinds down into successive skeleton sentences, and again to try the alternative versions in context to see which works better.

2. *Shifting*. Shifting is simply the relocation of segments of the sentence from one place to another within the sentence. In reading poetry or highly polished prose, one sometimes finds that the basic pattern-- N V N, we'll say--has been wrenched or disordered: *Him The Almighty/Hurled headlong flaming from the ethereal sky*. You may wish to ask students to make relocations of this sort occasionally, for even in the staidest prose such relocations are sometimes useful. More frequently, however, relocation exercises can best focus neither on the N nor on the V of the basic structure, but rather on the modifiers. Thus here you will usually ask the student to begin with fleshed out skeletons or fleshed out giant skeletons, and ask him to try his modifiers in different positions. What he will discover, of course, is that the adjectival modifiers are relatively stable, while the adverbial modifiers can be moved about to create several quite different stylistic effects, that is, to make the shape of the whole sentence appropriate to several quite different contexts.

The first two kinds of revisions--changes and shifts--seek to give the student a sense of the diversity and variety of the materials with which he works when writing, to familiarize him with the plasticity and hence the choices of English syntax. The next two kinds of revisions--cutting and adding--seek to help him to the shortest route by which to say something.

3. Cutting. Within the sentence, excess material is cropped in mature writing, uncropped (often) in immature writing. A knowledge of syntax helps us to focus the student's attention on those spots where the excess is likely to occur: not in the N or V slots of the basic patterns, but in what is added to the basic patterns, in the modifiers. Thus the N position of a sentence pattern might be filled by the phrase our contemporary world of today. And in most contexts it could not be our world if it were not contemporary and of today: thus in most contexts the additions--contemporary and of today--would be needless repetition, and should be cut. Sometimes the additions are not repetitive, but irrelevant, as in the case of one adjectival clause which began "which (it may be of space filling interest to note) was very similar to . . . ." The irrelevant as well as the repetitive needs to be cut. In determining whether a segment of the sentence is irrelevant or not, though, one must often study the preceding sentences or the subsequent sentences very carefully; an element which is seemingly irrelevant to the context of the immediate sentences may be continuing a motif or preparing for a point in the larger context.

4. Adding. The most important exercises which you can give to students are exercises in adding. As Kellogg Hunt has suggested, growth in control of style can be most reliably judged from what and how much the student writer adds to his basic sentence patterns. Immature syntax is characterized by many, many skeleton sentences. Mature syntax is characterized by more words, more clauses, and more non-clausal modifiers per sentence than is immature syntax. Most of this expansion apparently takes place within the N slots, and stems partly from the substitutions of phrases and clauses for words in N slots, but principally from the addition of modifiers of the nouns and of modifiers of the whole sentence pattern. This does not mean the student should write only long sentences, but rather that he should stop writing only short sentences.

The most frequent and important kind of addition is quite simply the addition of more information: what more can be said in this sentence which is left unsaid? That is, the student should not be encouraged to say the same thing in fewer sentences: he should be encouraged to add information to most of his sentences. He usually needs to add details, particular examples, qualities, sensations, etc. Often he needs to get a sense of conceptual movement in his sentence, of taking the reader from the more to the less general (as this sentence does).

Sometimes these particular additions are modifiers, but often they are appositives, and here it is important to recognize that appositives can be adjectives, adverbs, and verbs as well as nouns. That is, sometimes the needed additions are repetition, but controlled and deliberate repetition, not the kind of repetition which we have just seen needs to be cut out. In short, we can add by putting in more information or we can add by creating recurrent patterns of information--by using coordinate and appositive syntactic structures.

Both kinds of addition can be accomplished by nonrestrictive modifiers--modifiers which are set off from the rest of the sentence by punctuation. Student writing tends to have very few non-restrictive modifiers; mature writing tends to use a great many. Mature writing, in fact, often adds nonrestrictive modifiers not only to basic sentence patterns, but even to the added nonrestrictive modifiers. Thus in the sentences of the older writers you will not infrequently find a nonrestrictive modifier modifying some element in a nonrestrictive modifier which modifies some element in a nonrestrictive modifier which modifies some element in a nonrestrictive modifier, etc.

Thus a very useful exercise is one which asks students to begin with two skeleton sentences, to change the verb of the second to a participle, and to combine the two. That is, the student might begin with the sentences The water was cold. It slapped him in the face. And he could change them to The water was cold, slapping him in the face. When such exercises are very easy, you might make a more complicated one, asking him to add a modifier to the modifier: The water was cold, slapping him in the face, forcing him to squint as he walked.

In our examples, the additions have tended to come at the end of the basic sentence pattern, and this is where most such additions do tend to come in mature writing; they can, of course, occur initially or medially as well, but they tend to occur in a final position most frequently. In short, a careful comparison of mature and immature syntax suggests that students should be encouraged to add to their basic sentence patterns, to add modifiers, to expand their nominals and increase their number of sentence modifiers.

Adding, cutting, shifting, and changing--these techniques for revising syntax can be embodied in exercises, worked into discussions, embedded in critical comments on papers, and thus made a part of the student's approach to the problems of writing. In this way the knowledge from his more abstract interest in syntax can be brought to bear on his more pragmatic interest in syntax, the need to dissolve writer's cramps.

SYNTAX: EXERCISES

Part I.

The following exercises on syntax contain a number of exercises in what is labeled "transformation." It should be understood that this label is somewhat misleading. The exercises ask students to "transform" or combine various simple sentence structures. That the exercises are labeled transformation exercises may suggest that transformation grammarians think that people when they write or talk actually transform and combine simple structures to make complex syntactic structures. Such a view is a little misleading. Transformation grammarians are interested in constructing a coherent picture of the relationships between various syntactic structures and the rules which will generate them. They make a logical model. Transformation grammarians do not claim that their findings actually represent how native speakers in fact "transform" sentences when they speak or write them. However, students perhaps can learn--and more than is suggested here--from actually performing, as an exercise, what linguists represent as implicit in the grammar of the language. Most of the exercises below are based on structural descriptions of syntax if they are based on modern linguistic theory at all.

1. Grade 1: Fixed positions and moveables: The Story of Ferdinand.

   Choose some of the simpler sentences from the story by Munro Leaf and print them word by word on large cards or on pieces of paper, with one word on each piece of paper. Let the children stand in the correct positions to form the sentence that the author wrote, and then let them attempt to arrange the words to see how else the author could have written the same sentence.

   Examples: His name was Ferdinand.
   He sat down in the bull ring.
   He liked to smell the flowers.

2. Grade 1: Fixed positions and moveables: Little Tim and the Brave Sea Captain.

   Select a sentence from the story such as "In the middle of the night there was a terrible crash." Write the sentence on the chalk board or on chart paper. Ask the pupils in what other ways this same idea could be stated. Record the responses. The examples given by the children might include the following:

There was a terrible crash in the middle of the night.
About midnight there was a loud noise.
Tim heard a terrible crash about midnight.

This language activity will enable the pupils to experiment with language and note the manner in which we can re-organize words to secure a particular style.

3. Grade 1: Expansion: "Little Red Riding-Hood."

The children can perform some exercises in sentence expansion. The teacher might start them with a sentence like: "Little Red Riding-Hood walked." The children could quickly go on to sentences like:

Little Red Riding-Hood walked through the forest.
Little Red Riding-Hood walked through the forest to her grandmother's house.
Little Red Riding-Hood walked happily through the forest to her grandmother's house.
Little Red Riding-Hood walked happily through the forest to her grandmother's house and she met a WOLF.

4. Grade 1: Transformation: Millions of Cats.

Pick out a sentence such as: "The old man walked a long, long time." As the children attempt to change the sentence in as many ways as they can, write their results on the chalk board. Have the students attempt transformations of other sentences to produce sentences like:

1. "Walking along the road, the old man saw a pond."
2. "The black cat was carried all the way home by the little old man."
3. "At last he came to a hill which was quite covered with cats."

For Sentence 1 above, give the students the following three sentences to see how, and in what ways, they can combine them into one sentence:

(1) The man saw a pond.
(2) The man was old.
(3) The man walked along the road.

For Sentence 2, give the students the following sentences:

(1) The man carried the cat all the way home.
(2) The man was little and old.

5. Grade 2: Fixed positions and moveables: Crow Boy.

Take short sentences from the book, such as "Our new teacher was Mr. Isobe." Put each word on a large card so that it can be seen from any place in the room. Give six children one card each and have them stand in line to form a sentence. The children could then move around, exchanging positions to see what other sentences they could form with the same words and to see combinations of words that would not make sense. Differences in meaning which result when the word order is changed should be noted.

6. Grade 2: Expansion and transformation: Repeat exercises of the kind suggested for Grade 1.

7. Grade 2: Syntax and style: "The Hare and the Tortoise." "The Ant and the Grasshopper."

Ask the students if they can think of any reason that the following sentence reads:

> "The Tortoise said quietly: 'I accept your challenge'" rather than: "The Tortoise said: 'I accept your challenge.'"

Why does the following sentence read: "The Hare darted almost out of sight at once, but soon stopped and, to show his contempt for the Tortoise, lay down to have a nap" rather than: "The Hare darted almost out of sight at once, but soon stopped and lay down to have a nap"?

In both cases the sentence elements "added" in the story ("quietly" and "to show his contempt for the Tortoise") interrupt the simple progression of the sentence: subject, verb, object, etc. And each of these interpositions is remarkably character-revealing. It may not be safe to lead the children to the generalization that these "extra" elements always tell something about "what kind of person," but the teacher will probably not be mistaken in leading the children to the recognition of one device frequently used to reveal character.

8. Grade 3: Fixed Slots, expansions and moveables: "The Musicians of Bremen." Chanticleer and the Fox.

From one of the stories a few sentences which have been mixed up may be written on the board. The children could then unscramble the sentences.

Example:

rooster good a was Chanticleer
wicked he was by caught the fox

Later have pupils select sentences from their own compositions and experiment with various word combinations. Some experimentation with sentence expansion (use of words, phrases, or clauses to express time, description, detail, or place) might be helpful at this time.

9. Grade 3: Expansion: The Five Chinese Brothers. Madeline. Madeline's Rescue.

a. The teacher and the students together can develop miniature "stories" in sentence form emphasizing the expansion of sentence elements and phrasal structures like the following:

We	played.
My brother and I	played ball.
Two neighbor boys and my brother and I	played ball in the park.
Two . . . and I	played ball in the park until sunset.

After the class has developed such a sentence, the children can experiment with the possibilities of shifting the order of the sentence elements, even to the point of creating new "kinds" of sentences.

b. After the class has constructed a number of sentences and some varieties of the same sentences after the fashion of Exercise (a) above, the teacher should lead the students to some judgment of the quality or the effectiveness of the various sentences and their forms. They might also include sentences and varieties of sentences from the stories for the unit:

Miss Clavel turned on the light in the middle of the night.
In the middle of the night, Miss Clavel turned on the light.
Did Miss Clavel turn on the light in the middle of the night?

Hearing a strange noise in the middle of the night, Miss Clavel turned on the light.

The teacher should help the students draw some conclusions from their evaluations, such as: longer sentences are not always better sentences, varying sentence openers can make a series of sentences more interesting, the addition of words in appropriate places can make sentences more interesting, the addition of words in appropriate places can make sentences more descriptive, can make them "draw better pictures."

10. Grade 3: Transformations: The Blind Colt.

a. Have students combine these three sentences into one without using any extra ands.

Daytimes there were cries of cranes.
The cranes were flying south.
Their cries were thin and rippling.

(Daytimes there were thin and rippling cries of cranes flying south.)

Other "transformations" are possible.

b. Take a story by one of the students or a story using the same syntactic structures as a student has used and ask the students to experiment with combining and transforming simple sentences into compact, complex ones which do not use coordinating conjunctions and which carry all of the meaning of the original simpler sentences but do not add to it.

11. Grade 3: Syntax and style: the adjective in the appositive position.

Have students rewrite the sentences below, placing the underlined words after the object described. When they do this, they will need commas around the underlined words. Students can let their voices help them determine why they need commas around the words in their new positions.

1. Everything was just as before, even the ghost-white tree trunk guarding the open side of the cave. [tree trunk, ghost-white,]
2. Her gold-green cat eyes gleamed in the dark. [cat eyes, gold - green,]
3. She lay waiting for him, showing her long, white fangs. [fangs--long, white]

Have students experiment with the technique, write similar words (i.e. adjectives) in their own stories and papers. Have them decide when the back-shifting improves the sentence in question and when it sounds pompous or stilted.

12. Grade 3: Sentence openers: "Daedalus and Icarus." "Clytie." "Narcissus."

In order to help children recognize the use of a variety of sentence openers, ask them to write sentences with the following beginnings:

"In the wall between the two houses ____________________."
"At nightfall ________________."
"In low whispers ___________."
"Far off in the moonlight___________."
"Far from the city _________."
"Cruel indeed she was, but ___________."
"For some time ___________."
"On their way to the home of Hippomenes ____________."
"Instead of the palace __________."

The children should then examine together the sentences they have written, especially noticing how they could have placed these elements elsewhere in their sentences. They should probably be led to make judgments about how "good," or how "effective" the sentences are in the various versions that they have constructed. Undoubtedly, many of the children will notice that some of the sentences that they have constructed with these sentence openers are "awkward" sentences, but they should reserve their condemnation of inverted sentences in favor of ordinary ones until they have placed some of the sentences in paragraphs. Only then will they see that inversion has some value, not only as a way to express emphasis in a certain portion of a sentence, but also as producing some variety in structure in a series of sentences. One way to illustrate the effectiveness of inversion in some contexts is to take a paragraph from one of the core stories and have the children rewrite it in all "simple" sentences of about the same length. Then, comparing the two versions of the same paragraph, the students can discover the differences in tone, interest, and effectiveness created by a variety of sentence patterns.

13. Grade 4: What is a sentence?: Homer Price.

In order to develop a sense of the English sentence formations which conform to the native speaker's sense of "grammaticality" (that is, sentences which a native speaker would utter), build exercises like the following:

> Write a scrambled sentence on the board using ideas from the stories, for example:
>
> suitcase slept on a skunk brown and white a black
>
> As a group, rewrite the words to make as many sentences as possible, for example:
>
> A black and white skunk slept on a brown suitcase. On a brown suitcase slept a black and white skunk. A skunk, black and white, slept on a brown suitcase.
>
> Note that not all formations make English sentences, for example:
>
> Slept a black and white skunk on a brown suitcase.

Do not confuse"grammaticality" (what a native speaker could say) with correct usage (what a prescriptive grammarian would prescribe) or fine style (what a good writer would write). Students may wish to see if they have constructed any "non-English" sentences in their own stories as a result of "leaving out words," failing to punctuate or whatever. The exercise may help students to understand one of the purposes of proofreading: that is, to make certain that all our words and "signals" are present so that what we write gives our reader sentences which conform to the logic we and others use in making sentences. Usually when written sentences make "no sense"--i. e. violate our sense of grammaticality--it is because we have left out words or important punctuation.

14. Grade 4: Additional exercises in fixed slots, expansion, and transformation, and in "syntax and style" for Grades 4-6, are included in Part II of the Syntax exercises.

15. Grade 5: Fixed slots and style: This Dear-Bought Land.

(The following exercise may use the color-cued form class system for classifying words [cf. Chapter IV, Exercises, Part I] or teachers may wish to use other methods of getting students to recognize sets of words as parallel in grammatical function in syntactic structures.)

Few children will fail to be moved by the simple eloquence of the portion of the letter from John Smith that concludes the book.

Yet they may be surprised to learn that the "rhetoric" of that passage, at least most of its power and eloquence, derives from the use of one simple rhetorical device--parallel structure. The teacher could use that passage to great advantage to teach inductively the principle of parallel structure.

The parallelism is especially notable in the following passages:

1. "But all Romans were not Scipios; all Carthaginians were not Hannibals; all Genoans were not Columbuses."

2. "But we shall not fail. We shall not forget Raleigh . . . . We shall not forget Gilbert . . . . We shall not forget your father . . . . "

3. "It is my life. It has been my hawk, my hounds, my wife, my child, the whole of my content--this dear-bought land."

If the color-cued system is used, the parallelism may be represented as follows (bracket sections of the structure which are not parallel):

N N
(1) all orange were not orange;
N N
all orange were not orange;
N N
all orange were not orange.

(2) But orange (pronoun) shall not blue.

orange (pronoun) shall not blue [orange
(Raleigh)]

orange (pronoun) shall not blue [orange
(Gilbert)]

orange (pronoun) shall not blue [green orange
(your father)]

Notice how the second and third parallel structures add to the first to give an ascending sequence.

(3) orange (pronoun) is green orange

orange (pronoun) has been green orange, [green orange, green

orange, green orange, green orange of green orange--green tan orange.]

After students have begun to understand the principle of parallel structure, that it is simply a repetition of a certain kind of pattern, they should attempt to create similar passages of their own.

16. Grade 5: Fixed slots and moveables: *The Merry Adventures of Robin Hood*.

One of the most significant changes that have occurred between the language of England in the days of Robin Hood and the English that modern Americans speak is in the greater dependence of modern English upon word order for grammatical meaning. This greater dependence upon fixed word order patterns makes some of the language of Robin's day sound strange to modern ears, and makes the listener consider for a moment in order to interpret it properly. Have the children, for example, consider such excerpts as the following:

> Shoot each man from yon mark, which is sevenscore yards and ten from the target. One arrow shooteth each man first, and from all the archers shall the ten that shooteth the fairest shafts be chosen for to shoot again.

The students should be able to rewrite a good many of the sentences in the core text into "modern English," without much difficulty. They will find the dialogue especially fruitful for this activity.

17. Grade 5: Fixed slots and moveables,transformations: *The Door in the Wall*.

Suggest fun with sentences. Recall the situation when the friar was talking to Robin about the trouble in London. Write on the board a sentence from the story:

> "Dame Ellen told thee not, pitying thee."

Ask the children to see how many ways they can shift the words in the sentence--to say it in a different way--yet keep the same meaning. Write the new patterns on the board. They might be:

Pitying thee, Dame Ellen told thee not.
Dame Ellen, pitying thee, told thee not.

Discuss possible changes in another sentence:

"He obediently ate what the friar fed him."

Changes might produce:

Obediently, he ate what the friar fed him.
What the friar fed him, he obediently ate.
He ate, obediently, what the friar fed him.

18. For further exercises appropriate to Grade 5, see Part II.

19. Grade 5: Syntax and style: "Rapunzel." "The Woodcutter's Child." "The Three languages."

These stories provide an opportunity to discuss sentence constructions which vary from those we hear in our everyday language. Sentences can be found in folk tales and placed on the chalk board, such as: "Child, how came you into this wilderness?"

The children may then suggest how else such a question might be worded, such as, "Child, how did you come into this wilderness?" or with more exact meaning, "Child, how did you happen to come into this wilderness?"

The following sentences could be rewritten as a continuation of this type of exercise:

"This task he happily accomplished."
(He happily accomplished this task.)
"In the deserted spot in which she was now enclosed, there stood an old hollow tree."
"Rapunzel was much frightened at first, when a man came in, for she had never seen one before."
"In Switzerland there lived an old Count, who had an only son."
"His life he escaped with, but the thorns into which he fell put out his eyes."

20. Grade 6: What is a sentence?: Independent and dependent sentences: A Wrinkle in Time.

Definitions: Over 200 definitions of the sentence have been set forth by various grammarians, so the task of determining what constitutes a sentence is not an easy one. Herbert Read in English Prose Style says, "The sentence is a single cry. It is a unit of expression, and its various qualities--length, rhythm, and structure--are determined by a right sense of this unity."[1] Another definition of the sentence has termed it a word, or a group of words of certain kinds used in a certain order.

Notice that neither of the definitions given says anything about a subject and a predicate or any necessity of expressing a complete thought. Traditional definitions of the sentences that make such requirements have failed to recognize that people do not talk the way that they write and also that the tone of the writing to a great extent will govern whether or not the author expresses his meaning in so-called fragments.

By the time a child reaches school age, he has fairly well mastered the pattern of English sentences and can use the structural forms, although he cannot yet identify or describe them. He has noticed and makes use of the most important feature of English utterances, that of word order. He will never say, "The dog black me bit," for example, but will always say, "The black dog bit me." When asked, "Where did you go?" He will respond in the following way, "To Bill's house." This last utterance gives his meaning clearly and explicitly, but according to some traditional definitions, it is not a sentence.

Where the purpose of an author is to imitate a stream of consciousness or ordinary conversation or to create a special effect, he quite frequently writes in so-called fragments. This is quite apparent in A Wrinkle in Time, for instance on pages 4, 10, and 103. On page 103 the effect is rather a disturbing one.

> Up. Down. All in rhythm. All identical. Like the houses. Like the paths. Like the flowers.

Children should not be asked to memorize a definition of a sentence but should be helped to develop a sense of what is appropriate for the situation and a sense of the unity of the utterance, whether spoken or written. Pupils in the sixth grade may learn to recognize the types of sentences which might constitute oral responses and those which would logically be used in more or less formal writing. Appropriateness has replaced correctness as the criterion to be used.

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[1] Sir Herbert Read, English Prose Style (London: G. Bell and Sons, Ltd., 1928), p. 35.

Teaching the lesson: To introduce the lesson the teacher might ask, "What is a sentence?" If pupils have an answer and have previously been taught traditionally, they probably will give a traditional definition. The teacher could then tell the class, "Today we're going to try to discover just what a sentence is or if perhaps there are any other reasons why a group of words is or is not a sentence."

The following groups of words (or similar ones) could then be placed on the chalk board:

(1) Gwen ate an apple.
Ate Gwen apple an.

(2) No.
Many times.
A big black bear.

(3) Eating my lunch.
Throwing paper wads.

(4) Roasted marshmallows which.
Who is going to be our new
gym teacher.

The following questions might be used to guide the pupils' observations:

a. Are both groups of words in set (1) sentences? If not, why not? (The response should be elicited that the second of the two groups in this pair is not a sentence because it doesn't follow the word order for English sentences; hence it does not "make sense.")

b. Would you ever respond to a question with any of the second set of word groups? What questions might someone ask you to which you would reply using the groups of words in (2)? Would these groups of words be meaningful to the person who asked the questions? Are these groups of words sentences? Can you think of something necessary for a group of words to have if it is to be called a sentence?

The same procedure may be followed with sets (3) and (4). The pupils should observe that the groups of words in (3) could constitute oral responses while those in (4) could not. Those in (4) lack unity, and no one would be likely to say them in response to a question unless interrupted. Discuss these questions:

c. Do people write differently from the way they normally talk? Do you think such sentences should be acceptable in writing? Would you use sentences such as these in writing a report? Is a question a sentence?

Exercise: The following groups of words, all punctuated as sentences, may be used, or the teacher may compose similar ones. Students should be asked to classify the groups of words into one of three categories: (1) suitable for oral use only or in recording informal conversation, (2) suitable for either oral or formal use, (3) does not constitute a sentence. If they classify the word group as being appropriate to oral language only, they should be asked to compose a question to which the group of words would be an appropriate response. Students should be able to observe after this exercise that length is not a factor in determining whether or not a group of words is appropriate in a given category.

1. My blue sweater. (1)
2. Under the bed. (1)
3. I think I'll wear the red one. (2)
4. A steam engine which (3)
5. Nuclear fuels may provide needed energy. (2)
6. Consult the encyclopedia. (2)
7. Saw a field Richard. (3)
8. From. (1)
9. This mark is a macron. (2)
10. On the blackboard that the. (3)
11. He drew. (2)
12. Who may go with you. (3)
13. Who may go with you? (2)
14. Many brave men. (1)
15. Who died on the field of battle. (3)
16. Won't be there. (1)
17. Ouch! (2)
18. Once in a while. (1)
19. *A Wrinkle in Time*. (1)
20. *A Wrinkle in Time* is the best book I ever read. (2)

Follow-up activity: Observe groups of words punctuated as sentences in student themes, literature, and in textbooks.

(Further exercises concerning fixed and moveable slots, expansions, and "transformation" are included in the exercises which form Part II of this chapter.)

21. Grade 6: Sentence openers

Most sentences in good modern English prose begin with the subject. Those which do not usually begin either with adverbial sentence modifiers--words, phrases, or clauses--or with absolute phrases ("The job done, the man . . . "). Very few, in fact, begin with present or past participial modifiers ("Running home, John . . . . " or "Stung by her reply, he . . . . "). Such openers do appear frequently in sportswriting and newswriting, but seldom in the work of more formal writers, although English books have long been teaching such openers. Before the teacher begins the chalk board exercises which follow, she should direct the attention of the class to the beginnings of sentences in the students' reading--remembering, of course, that not all children's literature follows standard English form.

a. Set up a list of simple adverbs on the chalk board, then ask the students to complete sentences using these words as the first word in the sentence. Examples:

Later
Jokingly
Slowly
Hastily
Earlier
Simply
Again
Previously
Surely
Firmly
Briskly
Sweetly
Swiftly
Quickly
Sourly

b. List simple adverbial phrases on the chalk board, then ask the students to complete sentences using these phrases as the first words in the sentence. Examples:

On the rock,
By the car,
Across the street,
Above the trees,
Beyond his reach,
At the beach,
Back at the ranch,
Under the saddle,
Beneath the stone,

c. Compound the problem now by listing double adverbial phrases, then asking the students to complete sentences using these phrases as their sentence openers. Examples:

On the beach by the water's edge,
In the tree on the topmost branch,
On the roof behind the chimney,

d. If the class has little difficulty assimilating the sentence openers in the preceding exercises, the teacher may wish to substitute absolute elements as sentence openers, establishing the list on the chalk board and again asking the students to use the listed phrases as the opening words in sentences.

Examples:

The job done, Tom . . . .
His horse gone, the cowboy . . . .
The sun down, the men . . . .

e. List conjunctions on the chalk board; help the students discover the distinction in meaning among them. Then ask students to use them as the first word in sentences. To clarify the meanings of these words, the teacher may ask the students to use the same sentence with two or three different conjunctions, and suggest the probable nature of the sentence preceding the conjunction in each instance. Examples:

and or for yet moreover but still

f. List a series of adverbial clauses on the chalk board; ask the students to make complete sentences using these clauses to begin the sentences. Examples:

Before the class began,
Because he drew first,
Whenever he ate too much,
Long after they pulled the tooth,
When the horse started sunfishing,
By the time he got there,
After the fun began,

22. Grade 6: Expansion: The Adjective Clause: Cartier Sails the St. Lawrence.

List a series of simple sentences on the chalk board, asking that the students expand these sentences by modifying the nouns with clauses beginning with who, whom, whose, that, and which. Examples:

Gerda, who was seven feet tall . . .
Jim, whose father . . . .
The cornbread that they had . . . .
The little robber girl whom I kissed . . . .

The non-restrictive adjectival clause is almost never used in spoken discourse, yet it is a most useful resource of written language--allowing the writer to describe more concretely or to define more precisely. Hence, the teacher may find it useful to have a bit of pattern practice with non-restrictive adjectival clauses.

23. Grade 6: Expansion: The Wind in the Willows.

One of the most outstanding features of The Wind in the Willows is the "conversational" charm created by the fluidity of the style. In order that children may begin to understand (and perhaps even to use) some common methods of sentence expansion, they might perform some simple syntactical analysis.

a. Put on the chalk board a sentence like the following one from page 146:

Toad sat up on end once more,
    dried his eyes,
    sipped his tea and
    munched his toast, and soon
    began talking freely about himself,
        and the house he lived in,
        and his doings there,
        and how important he was,
        and what a lot his friends thought of him.

Discuss the sentence with the children, making sure that they notice the method the author has used to expand his sentence, particularly the "compounding" of parts of the sentence into series.

b. Try another sentence from page 146:

The smell of that buttered toast simply
    talked to Toad,
        and with no uncertain voice;
    talked of warm kitchens,
        of breakfasts on bright frosty mornings,
        of cozy parlour firesides on winter evenings,
            when one's ramble was over
                and slippered feet were propped
                    on the fender;
        of the purring of contented cats,
        and the twitter of sleepy canaries.

Discuss the methods of expansion in this sentence, comparing them with those of the preceding sentence. The children may notice that where the verb is "compounded" in the first sentence ("sat up," "dried," "sipped," "munched," and "began"), it is just repeated in the second ("talked," "talked"). They may notice that the expansion of the prepositional phrases is different: in the first sentence the object of the preposition "about" is compounded, but in the second sentence the preposition itself is repeated. Note: The children may not use the terminology we are using here--"verb," "preposition," etc.--but there is no real reason that they shouldn't use it if they know it. They can easily discuss the sentences, however, without any technical terminology. What they will probably notice is the concept of "parallelism" at work in the compounding of sentence elements.

c. The concept of parallelism can be strengthened by using many of the examples of simple compounding that the core text affords. Eventually, the children should be able to perceive the principle of parallel structure at work even when whole structures are combined in series, as are the phrases in the following sentence from pages 181-182:

> Spellbound and quivering with excitement,
> the Water Rat followed the Adventurer league by league,
> over stormy bays,
> through crowded roadsteads,
> across harbour bars on a racing tide,
> up winding rivers that hid their busy little
> towns round a sudden turn . . .

d. The concept of parallel structures as a method of sentence expansion can be applied to modifiers in sentences as well as to the basic parts of the sentences. When modifiers expand in series, they tend to do so in the appositive position (following the nouns they "modify") much more easily and frequently than they can in the less flexible attributive position (preceding the nouns they modify). Attempt to have the children identify the attributive and the appositive position by using sentences from the core text until the children are capable of talking about such complex appositive constructions as those in Grahame's sentences, such as this one from page 121:

> He increased his pace,
> and as the car devoured the street
> and leapt forth on the high road through the open country,
> he was only conscious that he was Toad once more . . .
> Toad the terror,
> the traffic-queller,
> the Lord of the lone trail,
> before whom all must give
> way or be smitten into
> nothingness and everlasting night.

e. If you have been writing sentences on the chalk board as you have discussed them in class, and if you have habitually been breaking them down into "levels" as has been done in this unit, you may begin to lead your students to some preliminary consideration of multi-level sentences. (The composition and rhetoric units of the junior and senior high school contain a continual concern for and sequential development of the concept of the multi-level sentence. See in particular the Grade 10 unit, *The Rhetoric of the Sentence.*) The children have probably noticed that the principle of parallel structure that they have been developing applies to structures at the same level within a sentence. For example, consider this sentence from page 130 (our underscoring):

(1) . . . once more they began to see surfaces--
(2) *meadows* widespread,
(2) and quiet *gardens*,
(2) and the *river* itself from bank to bank, . . .
(3) all *washed* clean of mystery and terror,
(3) all *radiant* again as by day . . . .

The children will notice that all those structures at level 2 tend to be the same (nouns) and those at level 3 tend to be the same (adjectives), but that there is no necessity that any of those at level 2 be the same as those at level 3.

f. Better students might pursue the discussion by speaking about other sentences that have been laid out in the same way, not necessarily making generalizations about methods of sentence expansion, but making observations about the ways particular sentences have been expanded. Children might then tend to emulate some of the patterns in their own sentences. In the following sentence from page 145, for example, they might recognize the peculiar effectiveness resulting from a multiplicity of levels in the sentence; but they might also discuss the *lack* of parallelism in the multiplicity of structures:

(2) When the girl returned, some hours later,
(1) She carried a tray, with a cup of fragrant tea
(2) steaming on it;
and a plate (2) piled up with very hot buttered toast,
(3) cut thick,
(3) very brown on

both sides,
(3) with the butter running
through the holes in
great golden drops,
like honey from
the honeycomb.

Note: Exercises (c), (d), (e), and (f) will probably be suitable only for very good classes, although all students should be able to understand the basic concept of the appositive in Exercise (d).

SYNTAX: EXERCISES

Part II (Grades 4-6).

The following exercises depend on the system for classifying words developed in Part I of the Form Class exercises. These exercises are designed to help students control those syntactic structures which apparently, in part, characterize the "written dialect" as opposed to the "spoken," or those which distinguish the writing of writers who in some special sense know what they are about from the writing of children or ordinary people.

1. Expanding with adjectives:

One of the simplest means of expanding basic sentence structures is the addition of adjectives before nouns. To illustrate this type of expansion, the teacher may use the color-keyed test frames set up in the chapter on Form Classes.

For example:

The	big	dog	barked
Green	______	orange	blue
	tan		

Have students make a list of words that could go in the tan slot (e.g. big, spotted, ugly, flop-eared, angry) and then show them how several of these adjectives can be used before the noun, to "expand" the sentence even further.

(a)	The	big	angry	dog	barked.
	Green	tan	tan	orange	blue

(b)	The	big,	angry,	flop-eared	dog	barked.
	Green	tan	tan	tan	orange	blue

2. Expanding with prepositional phrases:

Another simple means of expanding basic sentence structures is the addition of prepositional phrases. To acquaint children with the usual position and function of the preposition, the teacher may again use color-keyed test frames--although they are not a perfect test for prepositions.

The	wild	geese	flew	over	the	plum	thicket.
Green	tan	orange	blue	____	green	tan	orange

The	pioneers	walked	courageously	into	the	Indian	camp.
green	orange	blue	yellow	___	green	tan	orange

Here are some commonly used prepositions which the students can try substituting in the slots above.

in
into
under
around
beside

on
at
to
by

over
behind
within
through
from

The preposition slot can be colored red.

3. Expanding with prepositional phrases:

The following sentences indicate slightly different positions for the prepositional phrases. Once the students have mastered the basic pattern described in Exercise 2, their understanding of prepositional expansion may be broadened to include the following patterns:

Come	with	me	to	the	fountain	in	the	park.
Blue	____	(pron.)	__	green	orange	__	green	orange

This	peppermint	candy	is	for	you
Green	tan	orange	is	___	(pron.)

Have students observe the kinds of prepositions that occur before pronouns (i. e. , for, with, to, from), and the kinds of prepositions that occur before a green-orange (determiner-noun) sequence (e. g. , in, over, through, under).

4. Expanding with prepositional phrases:

Have students create their own sentences, following the patterns illustrated in Exercises 2 and 3. Then have them draw a line through the prepositional phrases and read the "basic sentence" that remains; this exercise will help them understand what is meant by "expansion."

5. Expanding with adjectives and prepositional phrases:

This exercise will help students understand that adjective expansion can be substituted for prepositional expansion, and vice versa. Have students write sentences in which the subject is "expanded" by the addition of adjectives.

For example:

The flop-eared dog barked.
The yellow cat hissed.

Then have students change the adjective "expanders" (or modifiers) to prepositional "expanders."

For example:

The dog with the floppy ears barked
The cat with the yellow fur hissed.

Note: The students may need some guidance in creating sentences such as these, for not all adjectival modifiers can be converted into reasonable prepositional phrases.

6. Expanding with adverbs:

Adjectives (except for predicate adjectives) must immediately precede the word which they modify. Adverbs are a more flexible means of expanding basic sentence structure. Have students examine simple sentences such as the following and experiment with expanding by means of adverbs. Try different placements of the adverbs, to illustrate their flexibility.

Simple: He ate the fresh peach.
Expanded: He ate the fresh peach________. (greedily, slowly, happily, etc.)
Flexibility: He ate the fresh peach greedily.

Greedily he ate the fresh peach.
He greedily ate the fresh peach.

7. Expanding with appositives:

Appositives are a somewhat more complex means of expanding sentences. Structurally, appositives follow immediately after nouns; functionally an appositive re-states and makes clearer the meaning of the noun which it follows. The following is a description of the various types of appositives, with illustrative examples:

a. Appositives which are synonyms or definers.

The mountain lion, or cougar, lives in rocky places.
The luna moth, an insect with pale green wings, is a beautiful sight.

b. Appositives which help identify the noun that precedes them.

My father, the man in black, eats worms.
The songbook, the one with the red cover, is on the top shelf.

c. Appositives which repeat the noun and attach modifiers to it.

The cat, a curious and mischievous cat, nibbled the lilacs in the vase.
Behind the lilac bushes lurked a cat, a dark, mysterious, watchful cat.

d. Appositives which list the components of the general noun-word which precedes them:

In the confusion--people calling, women fainting, sirens blowing--he escaped.
Water fowl--ducks, geese, sandpipers, herons--abound in the Great Lakes area.

Students may want to practice inventing their own sentences containing appositives.

Note: The above distinctions between types of appositives are rather subtle, and students should not be forced to make the distinctions if it proves to be too confusing for them. The teacher can begin by furnishing sentences in which the appositive slot is left open, asking students to fill the slot first with simple "same thing" words. Finally, he can go on to have the students construct their own sentences manipulating appositive structures. The appositive is not normally used in spoken discourse and yet is one of the essential devices of mature stylists.

8. Expanding with noun phrases and clauses:

A noun clause is a dependent clause which is used in place of a noun; a nominal phrase is simply a group of words used in place of a noun. A good way to introduce this concept to children is to employ the color-keyed test frames and let the children "learn by analogy" as in the following examples:

Test frames:	____________	is fun.
	orange	

From	____________	we	learn	new	ideas.
red	orange	(pron.)	blue	tan	orange

He	will observe	______________
(pron.)	blue	orange

List A. Nouns	List B: Nominal Clauses and Phrases
baseball	playing in the rain
(a) picnic	what the teacher says
reading	whatever we play
(a) book	that we are good players

The children will discover that words from both lists will fit in the orange slots in the above test frames--that is, both the single nouns and the nominal phrases and clauses function as nouns in a sentence and occupy the position of nouns in a sentence. The teacher may point out that the nominal phrase or clause "expands" the basic sentence. An example such as the following will furnish a concrete illustration:

He	saw	the	lie
(pron.)	blue	green	orange

He saw that I was telling a lie.

orange
↓
that (pron.) was blue-ing green orange

Students may be encouraged to add parallel noun clauses at the end of a sentence.

For example:

He saw that I was telling a lie, that I was fooling, that I really was keeping his treasure.

Similar exercises in expansion can be performed with adjective and adverb clauses using the following model:

The man walked to town.
The man who-clause walked to town.
The man walked to town when-clause.
The man walked to town where-clause.

Again students may experiment with adding several parallel clauses, particularly adverbial clauses in terminal positions.

9. Expanding with verbals:

An adjective-verbal is an -ed or -ing construction which functions as an adjective does in a sentence, but differs from an adjective in that it is "a sort of verb" (has verb stem and ending) and in that its position in the sentence is flexible. An adjective-verbal may be used as a sentence opener, e. g. :

Winking and hooting softly, the owl sat in the hickory tree.

or it may be used in the final position of a sentence, for purposes of expansion, e. g. :

The owl sat in the hickory tree, winking and hooting softly.

On the other hand, the relative inflexibility of the adjective can be seen in the following examples:

The brown owl sat in the hickory tree.
The owl sat in the hickory tree brown.
Brown the owl sat in the hickory tree.

It will probably be best to have children learn about verbals by imitating sentences containing them. An attempt to define verbals precisely may result in confusion. Here are some examples to work from:

a. The hounds returned home, exhausted from the chase.
b. The boy crossed the stream, stepping carefully from rock to rock.

c. He stopped as the snake rattled, his heart pounding wildly, his hand reaching for his gun.
d. Rounding the corner, he saw the rabbit disappear into some bushes.

Generally mature writers tend to use the -ing describing words at the end of the sentence to make more precise what they have said in the main part of the sentence. Hence sentences like (c) above are particularly useful as models for student writing. Such sentences are very common in for example The Hobbit or The Wind in the Willows.

CHAPTER VI

THE HISTORY OF THE ENGLISH LANGUAGE

Until recently, teachers have concentrated on teaching students the "rules" that govern our speech and writing. Under the new approach to English grammar, teachers attempt to describe the workings of our language. This new emphasis on description makes the idea of "correctness" less important than it has been in the past: instead of emphasizing conformity to a single standard, linguists and English teachers are now investigating the many different ways in which a single idea can be communicated. Emphasis on the variety of the English language leads almost inevitably to questions about the history of the language--such questions as the origin of words, the dialects of the language, levels of usage, and so forth. The study of the history of our language is very interesting in itself because it is so closely related to the cultural history of our society; in addition, the history of the language makes grammatical studies more meaningful because it illustrates how our vocabulary and grammar came into being.

A. THE INDO-EUROPEAN LANGUAGE FAMILY

English is a member of the large Indo-European family of languages. Indo-European is the ancestor of most of the languages of the western world--in fact, about one-half of the people in the world speak a language derived from Indo-European.

The homeland of the Indo-European language seems to have been in the area of three rivers--the Elbe and Oder rivers in Germany and the Vistula River in Poland. Living conditions in that area were poor because Ice Age glaciers had stripped the land of its good soil. Hence, the inhabitants of the area were forced to move around in search of better land. As the people emigrated from their homeland the Indo-European "parent language" developed into several regional dialects. These dialects, in turn, developed into a group of closely related languages.[1] These languages are (1) Indian, (2) Iranian, (3) Armenian, (4) Albanian, (5) Balto-Slavonic, (6) Hellenic, (7) Italic, (8) Celtic, and

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[1] Franklin Folsom, The Language Book (New York: Grosset & Dunlap, 1963), pp. 99-102.

(9) Teutonic. English is a branch of the Teutonic group of languages. The other present-day languages which have descended from each of these branches are listed in Webster's New International Dictionary, 2nd edition, p. lxxxii.

B. THE THREE PERIODS OF THE ENGLISH LANGUAGE

The history of the English language is divided into three periods. The first period is called the Anglo-Saxon, or Old English, period and it dates from 450 AD to about 1100 AD. The second, or Middle English period, dates from 1100 to about 1500. And the third, or Modern English, period extends from 1500 to the present. The two primary bases for this division are the relative number of inflectional endings[1] words have in the language and the relative number of dialects in the language. During the first period (dating roughly from the Teutonic invasions to the Norman conquest), nouns, verbs and adjectives were highly inflected and the English language was comprised of four main dialects and many lesser dialects. The second period (dating from the Norman conquest to what is commonly called the beginning of the Renaissance in England) saw the disappearance of many of these inflectional endings and some standardization of the language. In the third period (from the Renaissance to the present time), most of the inflectional endings of English words were dropped altogether and although several dialects still remained, the language attained a high degree of standardization.

Before 450 AD England was called Britain and its inhabitants were called Britons. The language spoken then was not English, but Celtic, another branch of the Indo-European language family. It is interesting to note that Celtic is still spoken today by certain groups of Welsh and Irish people.

1. The Roman Conquest

In the year 55 BC, Julius Caesar proposed to invade and perhaps even to conquer Britain. His first attempts were not successful, for the Britons (or Celts) were a strong and courageous people. In 43 AD, however, the Roman emperor Claudius took over the task of conquering Britain, and this time the Roman armies were successful. Within several years nearly all of what is now England was under Roman rule and remained so for almost 400 years during which time the Romans introduced Christianity to the Celtic inhabitants of Britain. Evidence of the long period of Roman rule can still be seen in the English highway system; and some of the baths built by the Romans almost 2000 years ago are still in existence. Such sights as these testify to the powerful and long-lasting influence which the Romans exerted upon the land and culture of Britain. Ironically, the Roman influence upon the language of the Britons is far more temporary.

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[1] An inflection is a change in a word--usually in the last syllable--to show its grammatical function. Inflections are used to indicate case, number, gender, voice, mood and tone. Latin, Russian and other languages have complicated inflectional systems, but English today has only a few inflections remaining.

Latin did not replace the Celtic language spoken by the people of Britain, but it seems to have been used to some extent by the upper classes in the cities. One of the few Latin words that has survived is castra, which means camp. It can be seen in the British place-names ending in -chester, -caster, or -cester. Another Latin word thought to belong to this period is portus, meaning harbor, gate or town. Many words centering about cooking seem to have come from the Latin. In general, most of the words borrowed from the Latin were of a practical rather than an abstract nature.

2. The Period of Old English

A more significant and far-reaching event than the Roman conquest of Britain was the Teutonic invasion which began in 449 AD and resulted in the founding of the English nation and language. Troubles on the continent had forced the withdrawal of Roman troops quite early in the 5th century, and nearly 50 years later Britain was invaded for the second time--this time by the pagan tribes of the Angles, the Saxons, and the Jutes. These tribes, especially the Saxons, had been threatening Britain even during the Roman rule, but now, in the absence of the protective Roman armies, the Celts were defenseless against these northern invaders.

Written documents dating as far back as the year 700 AD give us clues about the development of the names England and English. Early Latin writers referred to the Teutonic invaders as Saxones; but later the terms Angli and Anglia became the popular names for the Teutonic tribes. By 1000 Angle-land had developed into Engla-land. Curiously, the language of these tribes was always referred to as Englisc.

Although only about 15% of the Anglo-Saxon vocabulary has been incorporated into Modern English, those Anglo-Saxon words which survived constitute the everyday words that we use most frequently. Most of our prepositions, pronouns, auxiliaries, and conjunctions are of Anglo-Saxon origin; and many of the words we use in speaking of the practical necessities of life--good, house, family--come from the Angles and Saxons. The following list shows but a few of our "modernized" Anglo-Saxon words:

man	(mann)	house	(hus)	cow	(cu)
wife	(wif)	barn	(berern)	horse	(hors)
child	(cild)	ship	(scip)	fowl	(fugol)
eat	(etan)	good	(god)	over	(ofer)
drink	(drincan)	strong	(strang)	out	(ut)
live	(lifian)	loud	(hlud)	on	(on)
		this	(thes)		
		than	(thanne)		
		there	(ther)		

The Old English period is sometimes referred to as the period of full inflections. For example, the Old English word stān (stone) has seven different forms, depending on how it is used in a sentence.

Singular		Plural	
stān	= noun	stānas	= noun
stānes	= possessive	stāna	= possessive
stāne	= indirect object, object of preposition	stānum	= indirect object, object of preposition
stān	= direct object	stānas	= direct object

Furthermore, the word stān is masculine gender, so that an adjective modifying stān must also be inflected to indicate masculinity. For example:

gōda stān (good stone) = noun
gōdes stānes (of the good stone) = possessive
gōdum stāne (to the good stone) = ind. obj. ; obj. of prep.
gōdne stān ([throw] the good stone) = direct object.

Old English seems as different from Modern English as a foreign language does, yet similarities can be seen. Below is the Lord's Prayer in Old English; because of your familiarity with the prayer, you will probably be able to follow many of the words.

Fæ der ūre þū þe eart on heofonum sī þīn nama gehālgod.

Tō becume þīn rīce. Gewurpe ðin willa on eorð an swā swā

on heofonum. Ūrne gedæghwāmlīcan hlāf syle ūs tō dæg.

And forgyf ūs ūre gyltas swā swā wē forgyfað ūrum gyltendum.

And ne gelæd þū ūs on costnunge ac ālȳs ūs of yfele. Sōþlīce.

A considerable number of literary works have survived from the Old English period, among them the well-known Beowulf and Bede's Ecclesiastical History.

3. The Period of Middle English

We have seen how the early English language was shaped and enlarged by the invasions of foreign cultures. The second great "period" in the history of the language was also initiated by an invasion. The Norman invasion of 1066 exerted perhaps the most significant and long-lasting influence on the English language. The number of French words absorbed into the language during the period of Middle English exceeded the number of words borrowed from the Angles, Saxons and Jutes during the early English period. But in addition to enlarging the vocabulary and altering the grammar of the English people, the Norman conquest had the effect of greatly influencing the culture of the English people, especially in the affairs of church and state.

Normandy was located across the channel from England in the area surrounding the Seine river. Normandy (so called because of the tribes of raiding "north-men" who had settled there in the 9th and 10th centuries) was a powerful country; the pagan hardiness of the Norsemen had combined with the legal and military shrewdness of the native Frenchmen to produce a vigorous and progressive culture. In addition, the Norsemen had adopted the Christian religion and the Old French language of the native inhabitants, so that the Norman culture was not only refined but unified.

Across the channel, England herself was becoming a more unified country. The Scandinavian tribes who had invaded England in the 8th and 9th centuries had been absorbed into the Anglo-Saxon culture of England. However, one result of the Scandinavian invasion had been the exiling of the English king, Aethelred, to Normandy. Aethelred's son, Edward, thus grew up in Normandy and learned the ways of the French.

In 1042, Edward returned to England and became king, bringing with him many of the French customs he had learned during his stay in Normandy. In 1066, Edward (called by historians of the time "Edward the Confessor") died childless; he was succeeded by Harold, eldest son of an influential English earl. His succession was challenged by William of Normandy, who was second cousin to the late Edward and had hoped to take advantage of Edward's Norman leanings and become the next king of England. Angered and insulted by Harold's succession, William determined to conquer England. At the famous Battle of Hastings, the forces of William the Conqueror defeated the forces of

King Harold of England. On Christmas Day, 1066, William became the new king of England.

The highly "civilized" Normans had an immediate influence in English political affairs. French became the language of the upper classes and was used almost exclusively in the fields of politics and diplomacy. Latin continued to be used in ecclesiastical and scholarly matters; and Old English continued as the spoken language of the common people. In fact, the English language almost ceased to be a written language at all; and because it was no longer carefully set down by scribes and scholars, it lost much of its grammatical refinement. For example, the intricate inflectional endings of many Old English words became glossed over in common speech and many were eventually lost altogether.[1]

Evidence of the French influence upon the language can be readily seen in the etymologies of our present-day legal, ecclesiastical, military and cultural vocabulary. *Government*, *theology*, *army*, *attorney*, *fashion*, *recreation*, *art*, *sculpture*, *geometry*, and *medicine* are but a few of the important words which entered the English language from the French during the years following the Norman conquest.

Gradually, during the 13th and 14th centuries, English regained its status as "the" language of England. Hostility with France grew and culminated in the Hundred Years' War. The rise of the middle class in England helped restore English to a position of greater prestige. In the 14th century, the English language seems to have penetrated all levels of society; it became once again a written, as well as a spoken, language. In 1362, English displaced French as the language of the law courts; and by the end of the 14th century, English was once more used in the schools.

The changes which occurred in the English language during the Middle English period are reflected in the literature of the period. The works of Chaucer, Langland, and Wycliffe, for example, are evidence of the 14th century ascendancy of the English language; they also reveal the influence of the French language upon English, and the influence of French literature upon the English writers.

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[1] For a more detailed account of the grammatical changes occurring in Middle English, see Albert C. Baugh, *A History of The English Language* (New York: Appleton-Century-Crofts, 1957), chapter 7.

4. The Period of Modern English

No single event can be said to be responsible for the changes occurring in the English language during the third and last period in its history. Among the many forces which have shaped our language since 1500 are the invention of the printing press, the intellectual exchanges taking place all over Europe during the Renaissance, the progress of literacy, and the growth of what we now call "social consciousness."

In the late 15th century, the printing process employing moveable type was introduced into England. The ease and speed with which books could then be printed greatly increased their production and distribution. This factor, along with increased communication with the continental European countries, brought a great many new ideas into England. Thus, people of both upper and middle class England came into contact with foreign languages and new ideas. As one might expect, widespread borrowing took place, and the English language during the early Renaissance went through a rather chaotic but exciting period. Changes in grammar were not as extreme as in the Middle English period, but changes and additions in vocabulary were extensive. The system of pronunciation changed radically. A change occurred in the pronunciation of vowels (known as "The Great Vowel Shift") and by the eighteenth century most of the "long" vowels had come to be pronounced higher in the mouth, as they are today. Thus, a word such as *name*, pronounced [na:me] in Middle English, came to be pronounced [neym].

Spelling suffered from these changes in pronunciation, for the written symbols for sounds did not change at the same rate that the pronunciation did. Many of our present-day spelling difficulties are traceable to this divorce between sounds and written symbols. In Renaissance England, it was common to find several different spellings of the same word in the course of a few pages of a single essay. Spelling was left largely to individual taste or whim.

The printing press also had an influence on the progress of education. In addition, the growth of foreign trade had created a prosperous merchant class which was in a position to afford an education. The number of schools increased considerably during this period.

The 18th and 19th centuries witnessed a movement to standardize the English language. Grammarians attempted to systematize the language, reform the spelling, and set forth standards of correctness in usage. Samuel Johnson's *Dictionary* was an influential force in this movement.

Although at the present time our language is still being enlarged (and at quite a rapid rate), English has become fairly standardized.

The vast number of nationalities represented in our American culture have made "American English" a good example of the ways in which foreign words are absorbed into a language. The following passage will illustrate the many ethnic sources of our language.

> The pure contralto sings in the organ loft,
> The carpenter dresses his plank, the tongue of his foreplane whistles its wild ascending lisp,
> The married and unmarried children ride home to their Thanksgiving dinner,
> The pilot seizes the king-pin, he heaves down with a strong arm,
> The mate stands braced in the whale-boat, lance and harpoon are ready,
> The duck-shooter walks by silent and cautious stretches, . . .
> The lunatic is carried at last to the asylum a confirm'd case,
> (He will never sleep any more as he did in the cot in his mother's bedroom;)
> The jour printer with gray head and gaunt jaws works at his case,
> He turns his quid of tobacco while his eyes blurr with the manuscript; . . .
> The quadroon girl is sold at the auction-stand, the drunkard nods by the bar-room stove, . . .
> The western turkey-shooting draws old and young, some lean on their rifles, some sit on logs, . . .
> The groups of newly-come immigrants cover the wharf or levee,
> As the woolly-pates hoe in the sugar-field, the overseer views them from his saddle . . . .
> The squaw wrapt in her yellow-hemm'd cloth is offering moccasins and beadbags for sale,
> The connoisseur peers along the exhibition-gallery with halfshut eyes bent sideways, . . .
> The clean-hair'd Yankee girl works with her sewing-machine or in the factory or mill, . . .
> The child is baptized, the convert is making his first professions,
> The regatta is spread on the bay, the race is begun, (how the white sails sparkle!) . . .
> On the piazza walk three matrons stately and friendly with twined arms,
> The crew of the fish-smack pack repeated layers of halibut in the hold, . . .
> Coon-seekers go through the regions of the Red river or through those drain'd by the Tennessee, or through those of the Arkansas, . . .
> In walls of adobe, in canvas tents, rest hunters and trappers after their day's sport,
> The city sleeps and the country sleeps,
> The living sleep for their time, the dead sleep for their time,

The old husband sleeps by his wife and the young husband sleeps
by his wife;
And these tend inward to me, and I tend outward to them,
And such as it is to be of these more or less I am,
And of these one and all I weave the song of myself.

--from Walt Whitman, "Song of Myself,"
stanza 15

The following is an etymological breakdown of most of the nouns, verbs and adjectives in the preceding passage. The sources given represent the point at which the word began to have a meaning very similar to the present-day meaning. In this way, the many different ethnic sources of our language can be clearly seen.

Old English
tongue
whistle
lisp
whale
ready
duck
gray
quid (a variant of cud-oe)
weave
wharf
field
saddle
yellow
sail
dead
husband
wife
time
less
these
song
myself

Middle English
drunkard
log (prob. >M. Scand.)
pate
bead
halibut

Old Norse
loft
sale
their
them

Old French
harpoon (M. French)
gaunt (?)
jaw
crew
region

Old High German
hoe

Sanskrit
cot
sugar

Middle Dutch
stove
twine (verb)
smack (boat)

Dutch
Yankee

Italian
contralto
pilot, regatta
piazza

Latin
carpenter
plank
lance
lunatic
printer
manuscript
city
country
auction
immigrant
view
exhibition
mill
convert
bay
matron
tent
cautious

French
factory
jour
rifle
levee
connoisseur
gallery

Spanish
tobacco (West Indian pipe)
quadroon
adobe

American Indian
squaw
moccasin
raccoon
Arkansas
Tennessee

C. UNPHONETIC SPELLING IN MODERN ENGLISH

In some languages spelling is a definite guide to pronunciation; this is not true of the modern English language. Though many of our words are spelled phonetically, a great many are not; for example, though, through, plough, cough, and enough all end with the same four letters, but those combinations are not pronounced the same in any two of the words.

We have seen that many English spelling difficulties are traceable to the Middle English period in which spelling became divorced from pronunciation. In the Old English period, when the written language was primarily the transcription of the spoken language, spelling had been purely phonetical; and as pronunciation gradually changed, spelling changed along with it. However, the invention of the printing press and the increased availability of books meant that the language was copied in part from written works and less frequently from the spoken language. Hence, during the Middle and Modern English periods, spelling often failed to keep up with the changes occurring in pronunciation.

Another factor which has created spelling difficulties is the influence of French and Latin. After the Norman conquest, Norman scribes frequently gave English words French spellings; for example the Old English hus became house. Similarly, Latin scholars have

"Latinized" many English words; the word *doute* (which had entered English from the Old French) became *doubt*, from the Latin *dubito*.

Early in the Modern English period, many spelling changes were made in order to make handwriting more legible. For instance, the letter *u*, when written in juxtaposition with *m*, *n*, or *i* often resulted in ambiguity. One solution to this problem was to change the *u* to an *o*; our words *money*, *come*, and *love* are but a few which have undergone this type of change.

Another important reason for spelling difficulties in our language is the inadequacy of our alphabet. Our alphabet cannot indicate to us the difference between the initial sound in *this* and the initial sound in *thick*. Furthermore, our alphabet cannot distinguish between the long and the short vowels.

These are but a few of the more important reasons for our "unphonetic" system of spelling. For a more thorough discussion of the historical background of modern spelling, the teacher is urged to read Chapter VI of Otto Jespersen's *Essentials of English Grammar* (New York: Holt Publishing Company, 1933).

THE HISTORY OF LANGUAGE: EXERCISES

1. Grade 1: The history of language and the varieties of language: *The Story of Ferdinand*.

   Because of the Spanish words in this story and the humorous treatment of some of them, this is a good time to make children aware of the fact that English is not the only language in the world. The children might make a list of other languages they know about, of words from other languages, or at least sing some songs (many children know *Frère Jacques* or *O Tannenbaum*). The children might be led to the conception that English is not even necessarily the best language for everybody, that each language is quite adequate for most purposes for the people who use it.

2. Grade 2: The history of language and language families: When children are doing map study or talking about "relatives," one may want to bring in the idea that languages are like families and that English has several close relatives (i. e., the so-called Germanic languages): Dutch, German, Swedish, Danish, Norwegian. Another family married into the English family (i. e., the so-called Latinate or Romance languages) when French-speaking people conquered England. If the students have an

elementary school French language program this will help the discussion of this point. The class may be interested in observing the French family tree: French, Italian, Portuguese, Spanish, Romanian, Latin (Catholic children should know about Latin). Finally, the children may be told that a third family of languages not too distantly related to ours is the family of which Russian is the biggest member and Czech, Polish, and so forth are the lesser members. Children may be interested in finding or telling where on the globe each of these families and its members are spoken. The teacher should make clear that some languages belong to families which are not like ours at all: American Indian languages, African languages, Chinese languages. If the classroom has a language map and language family tree, these can be usefully introduced at this point.

3. Grade 3: Middle English and Early Modern English: Chanticleer and the Fox. "The Musicians of Bremen."

These stories both contain quite a number of expressions that have since passed out of general usage in modern English. Many of the children might like to investigate some of these expressions rather thoroughly and even attempt to give their own writing some flavor of an "old time" dialect by using some of the expressions accurately in their own compositions. Some expressions from Chanticleer and the Fox:

"I took my departure."
"earn my bread"
"she held the heart of Chanticleer all tightly locked"
"Be merry, husband"
"Alas, that his wife took no heed of dreams!"
"In faith," the fox answered, "it shall be done."

Students could be told that the "language" which came just before ours was Middle English. Ours is Modern English. Most of the "old time" expressions which they discover will be Middle English or Early Modern English expressions.

4. Grade 3: Etymologies: Christopher Columbus and His Brothers.

Discuss with the children the meanings of the following words. Have the children look up as many of the words as they can in a good dictionary and help them discover the history of the words and help them attempt to determine the manner in which the words entered the English language:

Signor, Dios Volente (God willing), loom, apprentice, dais, gromet, cheesemonger, doublet, whippersnapper, woolgathering, privateer.

What the boys and girls discover may then be related to the broad outlines of our language's history.

5. Grade 4: Etymologies: "Hiawatha's Fasting." "Theseus and the Minotaur." "Arachne. "Phaeton And The Chariot Of The Sun."

Have the students find the origins of the following words from stories in the unit in a good dictionary (the following answers are from *Webster's Third New International Dictionary*):

a.	maize	[Sp maiz, fr. Taino mahiz, mays]
b.	myrtle	[ME mirtille, fr. MF mirtille, myrtille, fr. ML myrtillus, fr. L myrtus, murtus, fr. Gk myrtos, prob. of Sem origin]
c.	arachnid	[NL & Gk; NL, fr. Gk, fr. arachne; perh. akin to L aranea spider, Gk arkys net]
d.	nymph	[ME nimphe, fr. Mf, nymph, fr. L nympha bride, nymph, fr. Gk nymphe]
e.	skeins	[ME skeyne, skayne, fr. MF escaigne]
f.	shuttles	[ME schutylle, schetylle, shittle, prob. fr. OE scytel, scytels bar, bolt; akin to ON skuttill, bar, bolt, Dan skyttel shuttle, OE sceotan to shoot]
g.	trident	[L trident-, tridens, fr. tri- (three) + dent-, dens tooth]
h.	spindle	[ME spindel, fr. OE spinel; akin to OFris spindel spindle, OE spinnan to spin]
i.	phaeton	[L Phaethon, son of Helios who attempted to drive the chariot of the sun with the result of setting the earth on fire, fr. Gk Phaethon] The students know this, of course, so they will be more concerned with the modern meaning of the word: 2: any of various light four-wheeled horse-drawn vehicles usu. having no sidepieces in front of the seats 3: TOURING CAR.
j.	zodiac	[ME, fr. MF zodiaque, fr. L zodiacus, fr. Gk zōidiakos, adj., of carved or painted figures, of the zodiac, fr. zōidion carved or painted figure, sign of the zodiac, akin to Gk zōe life]
k.	vulcanize	[after Vulcan, ancient Roman god of fire and metalworking]

Again, have students relate what they discover to the broad outlines of the history of language as they know it.

6. Grade 4: English, Old French, and Latin.

While students are studying *The Fables of Aesop*, stories passed down through several cultures, the students might enjoy a brief lesson in etymology, the stories of some words being passed down through several cultures. The following studies apply to words from the fable "The Wind and the Sun."

"cloak"
↑
Old French *cloke* or *clogue*
↑
Medieval Latin *cloca*, "a cape worn by horsemen and travellers

"cloud"
↑
Middle English *clūd*, "cloud"
↑
Old English *clud*, "rock, Hill"

"despair"
↑
Middle English *despeiren*
↑
Old French *despeir*
↑
Latin *dēspērāre*: *dē*, "not to" + *spērāre*, "hope"

"kindness"
↑
kind + ness (first used in Middle English, around 1350)

"glory"
↑
Old French *glorie*
↑
Latin *gloria*

"dispute"
↑
Middle English *despute*
↑
Old French *desputer*
↑
Latin *disputāre*, "to discuss": *dis*, "apart" + *putāre*, "to consider"

"severity"
↑
French *sévérité*
↑
Latin *severitas*, "harshness"

"sun"
↑
Middle English *sonne*
↑
Old English *sunne*

"traveller"
↑
Middle English *travalour*
↑
Old French *travaillier*, "to be weary"

This might lead to a discussion of the stages in the development of Modern English from its earlier forms.

7. **Grade 4: Families of Languages: *Brighty of the Grand Canyon*.**

The children might like to find substitute words for:

burro	(Spanish)
sheriff	(Anglo-Saxon)
mesa	(Spanish)
corral	(Spanish)
canyon	(Spanish)
coyote	(Mexican Indian)
mesquite	(Mexican Indian)

The teacher could list the following words, and ask the students to match them:

flat-topped mountain
small donkey
enclosure for animals
desert shrub, etc.

Children enjoy discovering the origins of interesting words in an unabridged or good desk level dictionary. Students might be asked to place Spanish, Anglo-Saxon, and Indian words in their respective language families.

8. **Grade 4: Place names: *Willa*.**

In order to give the children some sense of the way words and names attach meanings to themselves, ask them to investigate some of the interesting place names in Nebraska. They should be able to discover the origin of the name "Red Cloud," for example, the little town in which Willa Cather grew up. They could get some information about the origins of names of larger cities in Nebraska (like Omaha, Grand Island, Norfolk, Alliance, North Platte, Falls City, etc.) by writing to the chamber of commerce in each town. The class can find a great deal about the interesting origins of names (Crab Orchard, Table Rock, Cody, Broken Bow, Lone Tree--to name a few) in a book published by the University of Nebraska Press called *Place Names in Nebraska*.

9. **Grade 4: English and Germanic Languages: *Leif the Lucky*:**

   a. In order to examine the "foreign" oringins of some words and the way in which words change in meaning as languages develop, discuss with the children the following items:

1. "fjord"--(arm of the sea): What looks odd about the spelling of the word? In the Webster New World Dictionary, College Edition, only "fjord" and "fjeld" begin with the "fj." Their origins are Norwegian. Point out that words sometimes derive their origins from geographic causes.

2. "thrall"--(slave or bondsman): Do you ever use this word? Why is it used in the story? Why not today? ("enthralled")

3. "snout"--(muzzle, or nose and jaws of an animal): Can you think of unpleasant meanings attached to this word?

4. "rudder" (1. a broad, flat, moveable piece of wood used to steer a boat. 2. a similar piece used to steer an aircraft): Would you say that this word has added meanings since the days of the Vikings?

b. Discuss how Leif's full name came to be Leif Ericson (Eric's son). Let the group discover for themselves that this is the history of many Scandinavian names. (Anderson, Nelson, Peterson and many others.) Lead them to see interesting facts about other surnames:

   1. The use of "van" (Dutch) and "von" (German) as a prefix. Both mean "of" or "from" and refer to a place of origin. VanDyke, for example, would mean "of the dyke." "De" and "du" (French) have the same meaning, so that John du field (John of the field) became John Duffield.

   2. Often a last name stems from a man's occupation. John the miller became John Miller and thus a family name evolved. The children will enjoy other examples of this.

   3. As a class project, have each child learn what he can about the derivation of his family name and share this with the rest of the group.

   This can then lead to a discussion of what words and what kinds of words come to us from the German family of languages (German, Norwegian, Swedish, Dutch, etc.). Students can suggest words, look up their origin, and try to decide what kinds of words the old Viking types (Anglo-Saxons and Danes) would have given us.

10. Grade 5: Middle English and Norman French: The Door in the Wall.

The 14th century in England was a period of tremendous linguistic turmoil. The Anglo-Saxon of the common people, the basis of modern English, was changing quite rapidly in its content and in its grammatical structure. The nature of English was being heavily influenced by the Norman French introduced into the court through the conquest of 1066 and by the Latin that was used almost universally in the churches and in the schools. The teacher will find a good deal of information in this booklet that will be useful for developing a student discussion. The students can gain a great deal of knowledge and understanding of the extent to which various languages influenced the development of English at this time by studying the etymologies of the words listed in the following vocabulary study section. The very brief etymologies presented in desk level dictionaries should be sufficient for conveying the extent of "linguistic mixing."

Chapter 1:

Nones
tears of vexation
liege lord
mailed glove
"gentil" knight
Cockney speech
putrid fish
the plague
in the solar
come, my pretty
friar
tethered
Dost
Thou hast
wind hole
joust
pallet
carters
' twill
grotesque carvings
fish monger
corbels finishing the doorway
Thames (temz)
linen coif
Vespers
hosen
keep (as a noun)
cobbles

Chapter 2:

plain songs
visiting pilgrims
Brothers' school
seasoning of wood
a pennant for the masthead
"Hounds tooth!"
soppy food
cell
breviary
hospice
minstrels
barge
seethed
gaits
awry
almonry
mutton
conduit
Chaucer
psalteries
bowsprit

Chapter 3:

plague abated
scarlet cassock
white linen cotta
lectern
cloisters
acrid smell
parchment
chisel
nought
hovel
urchins
jerken

Chapters 5-7:

verger
quench
pastry
break fast
bear baiting
jennet
straw litter
dungeons
bannock
cutpurses and roisterers
butter cross
hankering

Chapters 8-10:

flageolet
walls breached
weird
famished
portcullis
yeomen
Benedicte
mace
dais
say the office
catapulting stones
bracken
Yule log

The depth to which the class should be asked to explore the grammatical and vocabulary changes which English underwent in the 12th-14th centuries depends, obviously, on the ability of the class. The teacher should inform herself concerning these changes by reading in one of the histories of the language by Baugh, Marckwardt, Nelson Francis, or Schlauch.

11. Grade 5: Middle English: Robin Hood.

Much of the language, especially the dialogue, of the Pyle version of the tales of Robin Hood reflects an attempt at "Middle English flavoring." One area in which students can begin to gain an understanding of the changing nature of language is in the study of the origins and development of words. The origins of words in the core text are perhaps most interesting in the names of the characters.

Names, such as David of Doncaster, Gill o' the Red Cap, Adam o' the Red Cap, Adam o' the Dell, Midge the Miller, and so on, show how people received their names from the locale they lived in, from their trades, etc.

This could lead to a discussion of what the children's names might be if they were named after where they were born or what kind of work they might do. This exercise in looking at Middle English may be related to the exercise in the unit on The Door in the Wall.

12. Grade 6: English and the Germanic Languages: The Children of Odin.

a. Discuss the relationship of all English speaking people to the Germanic countries. How have they played a part in the history of the English language? After the Romans withdrew from Britain in 410, the Celts were left a prey to the Barbarians. Three tribes of the Teutonic race, the Jutes, the Saxons, and the Angles, soon took over the country.

It is from these tribes that we have the beginnings of the English language and therefore English is primarily a Low-German, West Germanic, Indo-European language. It was first called Englisc, because the Angles were the ascendant tribe; later, when they had been conquered, called Saxon; and finally, Anglo-Saxon, which is frequently referred to as Old English. The Old English language differs from English of later periods and Modern English in that it has a relatively full inflectional system (words have endings according to their placement in the sentence) and that it is practically a unilingual vocabulary. It did retain a small number of Latin words, however. Later, after the Norman Conquest in 1066, many French words were added to the vocabulary.

b. Discuss the origin of the names of the days of the week. Perhaps some of the students already know or can discover that these have come down to us from Norse mythology. The names of some of the chief Norse gods are still preserved in our names for the days: Wednesday (Woden's Day), Thursday (Thor's Day , and Friday (Freya's day).

13. Grade 6: English and the Germanic and Romance Families: Hans Brinker.

Hans Brinker offers excellent opportunities to develop and to strengthen students' knowledge of family relationships among languages. The students may be surprised to learn that the Dutch language that Hans Brinker speaks in the book is very closely related to the English language that they speak, both languages having developed from essentially the same parent language.

a. The Dutch words in the book could be compared with German and French words from Dr. George Washington Carver, Scientist, and Spanish words. See how many words can be remembered in these languages. (Read Grade 8 and 9 units, Dialects and History of the English Language, if possible, and introduce, in a way appropriate to the children at this level, some of the material concerning relationships between English and Germanic members of the Indo-European family of languages.)

b. Make a chart of Dutch words to hang in the room. As new Dutch words appear, the children may put them on the chart. Clarify the titles (these can go on the Dutch Word List):

Mrs. or Madame - Mevrouw (mef' frow)
Mr. - Mynheer (mine heer')
Miss - Jufvrouw (yung' frow)

The relationship between Dutch and the language of the Anglo-Saxon invaders who lived in the Dutch-German-Danish lowlands near the North Sea may be usefully explored here.

14. Grade 6: Middle English: The Book of King Arthur and His Noble Knights.

The English language is constantly changing, with new words being added and old ones being dropped. Many terms commonly used in the Middle Ages have now become obsolete or used only rarely. Students will be able to find many words in this book that are not in common use in modern times which were in common use in the Middle English period. Let the students discover these words and make a list. The following is a suggested list for the teacher of such words found in Sections I, II, VI, and VII, areas recommended for group study.

I
joust
wrathful
churls
recreant
smitten
enchantment
Excalibur
scabbard
Camelot
quarry
valorous
liege
palfrey

II
assay
palfrey
espied
smote
yeoman
venison
buffet
clave
churl
shod
covenant
espied

VI
savour
pommel
ermine
Holy Grail
cuirass
samite
reft
peer
prowess
hauberk
coif
quest
obeisance

VII
banished
weal
reconciled
proffers
garrisoned
galleys
tarrying
boon
ere
succour
recreant
travail
falcon

This can lead to a more careful discussion of the differences in vocabulary and morphology which separate Middle English, Early Modern English, and Modern English.

15. Grade 6: Indian Families and English: Cartier Sails the St. Lawrence.

The listing of Indian names gives an opportunity for a lesson centering around word derivation.

a. After listing the Indian words found in Cartier Sails the St. Lawrence, the teacher may conduct a discussion using the following questions as a guide:

  1. Where do you think most of our words originated?
  2. How do you suppose people decided upon a given word as a representation for a given object or action? Or did words "just come into our language rather accidentally"?

b. Through this discussion, the teacher should stress that many of the words used in our language are derived from a variety of sources. The teacher may then ask the question: "Where is information available to us which tells us where our words are from?" (dictionary) "How does a dictionary tell us this?" The pupils may then be asked to find the word "wampum" in their dictionaries. After this word is located, the students should learn to find etymologies in the dictionary.

c. The following words may be located and their derivation noted:

  1. Mississippi
  2. Canada
  3. Winnipeg
  4. moccasin
  5. tepee
  6. wigwam
  7. pow wow
  8. Chinook
  9. pot pie
  10. squaw

If interest is high, additional words may follow. This should lead to a discussion of families of languages which are not part of the Indo-European family. (It is recognized that many dictionaries for elementary children do not include word derivation. The Thorndike-Barnhart High School Dictionary was used for this lesson. The new edition of the Thorndike-Barnhart Dictionary for elementary school children does include word derivation.)

CHAPTER VII

DIALECT

Dialect is one of the most interesting aspects of language. Its seemingly endless variety reflects the imagination and ingenuity of its users; such colorful words as *lickety-split*, *flapjack*, *gollywog* and *swashbuckler* reveal the ability of the English-speaking people to coin new words when either their current language or their memories fail them. A glance at the dialectal names for common weeds, plants and animals on the North American continent (*jack-in-the-pulpit*, *pie-plant* [rhubarb], *stingin'-lizard* [scorpion]) will demonstrate the clever and often poetic inventiveness of local groups of people. In addition, dialects can often help us understand the development of our language; certain communities, geographically isolated from the larger speech-community of which their inhabitants are members, cling to archaic forms of the "parent" language and thus give us clues about how our language was formerly used. The dialects of the hill people of the Southern Appalachians, for example, contain many words and grammatical structures that are virtually unchanged from the Elizabethan period in England.

In broad terms, a dialect may be defined as a pattern of speech which is used and understood by members of a sub-group within a large speech community. The term dialect is most often used to describe the speech pattern of a group of people who are *geographically* isolated from the larger speech community of which they are a part. However, linguists also speak of *social* dialects (sometimes called "levels of usage"--see Chapter IX, *Usage and Style of Speaking*). Social dialects are not limited to narrow geographical areas but are related to the educational and social position of the speakers. The words *ain't* and *isn't*, for example, belong to two different social dialects. One type of social dialect is the occupational dialect, that pattern of speech which characterizes workers at various trades; the potter does not "make" a pot, he "throws" a pot on the wheel. Finally some linguists go so far as to divide the English language into a *spoken* and a *written* dialect. The written dialect (except in the representation of spoken dialogue) does not employ such colloquial forms as *hafta* and *gonna*, for example. In addition, written English employs some forms which spoken English usually does not: the appositive clause and the non-restrictive clause are used more frequently in writing than in speaking.

Dialects, like all languages, are systematic, adequate, and to a large extent predictable. In general, dialects differ from the main language in matters of pronunciation and vocabulary rather than in grammatical structure. The words Mary, marry, and merry are pronounced identically in the Upper Midwestern United States , but in New England each word is pronounced differently. The animal which Northerners call a skunk, Midwesterners might call a woods-pussy and Southerners might call a pole-cat. Although vocabulary and pronunciation may differ greatly from one community to another, sentence structure remains essentially the same in most English-speaking communities.

The study of dialect is fascinating indeed; but it has a further value and significance for the teacher. Because the American population is constantly "on the move," most teachers can count on having several students who come from other areas of the country and perhaps speak a dialect quite different from that of the local community. On the other hand, the teacher may take a job in an unfamiliar region of the United States and find the local idiom strange and enigmatic. Most of us use a great many local idioms in our speech and seldom stop to think that these words which are so familiar to us may be incomprehensible to someone from a different locale. Thus an understanding of dialect and its major forms is an important part of every teacher's training. The teacher who is familiar with the nature of dialects will understand that local dialects are quite adequate to describe the thoughts and experiences of its users. Most of us have probably never heard of the phrase, "gnat-ball," (a swarm of flying gnats), but Ozark people know very well the perils of encountering a "gnat-ball"; the term, though virtually unknown to people of other regions, fills an important position in the Ozark dialect. The teacher who does not understand the inherent adequacy of dialects may attempt to force students to abandon their native idiom and employ a more standard form of English--or perhaps even another dialect. Such coercion is unnecessary, and may even be psychologically damaging to the students. The teacher can successfully introduce variant dialectal vocabularies and pronunciations to the students, without implying that the students' dialect is "wrong." Children will be interested to learn that pole-cat is another word for the animal they call a skunk. By familiarizing the student with other dialects, the teacher succeeds in arousing the student's imagination and preparing him for the times when he will meet people from outside his own community. At the same time, the student is allowed to hold to his own dialect and to use it whenever the occasion demands. Only when the local dialect is obviously insufficient to describe materials being learned in the classroom should the teacher attempt to substitute new words for the local idioms, and then the change should be made with tact and enthusiasm rather than with an "iron hand."

In teaching children about dialects, the teacher can rely on such well-known children's literature as Febold Feboldson, and Brighty of the Grand Canyon, both of which are included in the Nebraska Curriculum. For further information about dialects in America, the elementary teacher should consult Jean Malmstrom and Annabel Ashley, Dialects-U. S. A., available from the National Council of Teachers of English.

DIALECT: EXERCISES

1. Grade 3: Regional variations.

To acquaint children with the nature of dialect, the teacher might take a "poll" of the class to discover if any of the children have moved recently (within one or two years) from another area of the country. There will quite likely be several children who fit this category. The teacher can then obtain a large map and point out where these students are from, perhaps by marking "home towns" with colored flags. By consulting charts such as those used by the dialect geographers (see below), the teacher may be able to prompt the "immigrant" children to recall the dialect peculiarities of their home towns. Some children may need no prompting, but most children are not terribly conscious of the existence of dialectal variations. They tend to regard children whose dialect pattern varies from their own as "out-group" people and to make fun of them as eccentric without understanding that "everybody talks the way Johnny talks" in Massachusetts. By using the charts below the teacher allows the children to show themselves that dialects consist not only of vocabulary differences, but pronunciation differences as well.

Once a child's general dialect area has been established, he can be asked "which word he uses" to describe the items in Chart I below. Other children may volunteer variant dialect words, and the different words may be written on the chalk board. Using Chart II, the teacher can "test" for pronunciation differences and call these differences to the children's attention. Needless to say, an exercise of this sort should be carried out in an enthusiastic and broadminded fashion, so that the children will respect, rather than ridicule, variant dialects and pronunciations. The geographical divisions in Chart I apply to areas on the east coast of the U. S. The northern area extends from northern New England to central Pennsylvania; the midland area extends from central Pennsylvania to South Carolina in the area which lies west of the Blue Ridge Mountains. Dialect variations are still most pronounced along the east coast but the major linguistic areas outlined above have fanned out in a westward direction, so that many of the dialect differences found in the major east coast areas will also be found in the respective northern, central and southern states as far west as the Rocky Mountains. The term "General American" is often used to denote the common speech of the midwestern and western states.

CHART I.

North	Midland	South
cow yard	barnyard	barn lot
pail	bucket	bucket, slop bucket
burlap bag, burlap sack	gunny sack	croker sack, crocus sack
wish bone, lucky-bone	wish bone	pully-bone, pull-bone
fritter, pancake	flannel cake (Penna.) hot cake, pancake	batter cake
screech owl	screech owl	scrich owl, scrooch owl, shivering owl
skunk	skunk, polecat	polecat
angle worm, fish worm	fish worm, fishing worm	earthworm, red-worm
Merry Christmas!!!	Merry Christmas!!!	Christmas Gift!!!
spider	skillet	frying pan

CHART II.

Eastern New England and New York City Area	Middle Atlantic and Western Pennsylvania (similar to the General American Area)	The South
far /fa/	far /far/	
farm /fam/	farm /farm/	
law /lɔr/		law /lo/
cart /kat/	cart /kart/	cart /kat/
cot /kat/	cot /kat/	cot /kat/
aunt /ant/		
Dorothy /dar eiy/		
ideas /aydiyrz/		
fog /fag/		
dog /dag/		
orange /arɨndʒ/	orange /arɨndʒ / or orɨndʒ /	
	greasy /griysiy/	greasy /griyziy/
	tune /tuwn/	tune /tjuwn/
		duty /djutiy/

General American
(midwest, northwest, southwest, and west coast areas)

far	/far/	orange	/orɨndʒ/	tune	/tuwn/
farm	/farm/	dog	/dog/	ask	/aesk/
cart	/kart/	fog	/fog/	aunt	/aent/
cot	/kat/			Dorothy	/doreθiy/ or /dorθiy/

Have children who have lived in "other areas" pronounce the test words; then have children who have not lived in "other areas" say the same word. Ask the children if they can hear differences in the way the words are said. If a child's speech patterns reveal a dialect difference in respect to the majority of the class, record on the chalk board test words which are pronounced in a manner *like* the majority, as well as test words which are pronounced in a manner *different from* that of the majority.

3. Grade 4: Regional variations: *Febold Feboldson.* *Brighty of the Grand Canyon.*

   a. Have students read *Febold Feboldson* and compare the dialect with that used in the Paul Bunyan and Mike Fink tales. If the students have difficulty recognizing dialect differences, the teacher may point them out. Reiterate the idea that dialects are found in various *geographical* areas of the country.

   b. The sections of *Brighty of the Grand Canyon* that contain the speech of Uncle Jim and the Old Timer provide an excellent opportunity to study dialect. The students might like to try imitating their speech. They should be encouraged to listen to people of other countries or of other sections of this country on radio and TV to note dialect peculiarities. It might be possible to obtain some recordings or tapes to help study dialect. The Uncle Remus stories would be an enjoyable tool for the study of at least one dialect.

   Old Timer's dialect might be pointed out and compared with forms the children use. Children might tell how they would say a number of the sentences spoken by the Old Timer.

4. Grade 5: Regional variations.

   a. Review geographical dialect by examining a page or two from *Tall Tale America* and having the children compare a few passages from *Febold Feboldson.*

b. After the children have become aware of *geographical* dialect differences, they may begin to learn about *social* dialect, those dialects related to the *social* and *educational* position of the speakers. One form of social dialect is *occupational* dialect. To acquaint children with occupational dialect, let each child gather vocabulary words used in connection with his father's occupation.

For example:	Mechanic:	carburetor generator
	Farmer:	conservation combine rotation
	Radio and TV Repairman:	frequency wave length

c. The teacher may wish to introduce the concept of standard and sub-standard English. The teacher may discuss briefly the ways in which *education* changes a person's speech patterns--e. g. *ain't, isn't*; *he don't, he doesn't*; or she may mention differences between "polite" and "vulgar" usage--e. g. "passed away" (or "died") and "kicked the bucket"; "dine" and "chow down." The concept of slots and alternative fillers (or forms) carrying the "same meaning" but a different "status" (because spoken by a different group of people) may be helpful to the teacher in clarifying dialectal variation.

5. Grade 6: Dialectal variations.

a. Review geographical dialect by having students examine passages from *The Adventures of Tom Sawyer*. Students may be led to discover how writers use dialect as a device for characterization.

> "Lordy, I don't want to foller him by myself!"
>
> "Why, it'll be night, sure. He mightn't ever see you--and if he did, maybe he'd never think anything."
>
> "Well, if it's pretty dark I reckon I'll track him. I dono--I dono. I'll try."
>
> "You bet *I'll* follow him, if it's dark, Huck. Why, he might 'a' found out he couldn't get his revenge, and be going right after that money."

"It's so, Tom, it's so. I'll foller him; I will, by jingoes !"

"Now you're talking! Don't you ever weaken, Huck, and I won't."

The students may want to practice reading dialect passages aloud. Have them observe where the passage from Tom Sawyer suggests that regional phonemic (sound) patterns are used by the speakers and where a regional vocabulary is used.

b. Have students substitute other words (or other dialect words, if possible) for the dialect words in passages from The Wind in the Willows.

Then he fetched Mole's dressing-gown and slippers.
(brought, rounded up)
They made things as jolly for me as they could.
(pleasant, comfortable, comfy)
"Come and bear a hand, Rat, and don't stand about idle."
(lend a hand, help) (stand around, loaf around)
"Stir your stumps, Toad and look lively."
(wake up, shake a leg, get going) (look alert, keep your eyes open)

c. Discuss and compare the language patterns and dialects spoken by the various types of characters in The Hobbit.

Trolls: The trolls use the British urban dialect. Their language contains items of British slang: blimey, blinking (as an adjective), yer for you when it is the subject. Many good examples of their speech may be found on pages 45-52.

Elves: "You are a little out of your way," said the elf: "that is, if you are making for the only path across the water and to the house beyond. We will set you right, but you had best get on foot, until you are over the bridge. Are you going to stay a bit and sing with us, or will you go straight on?" (p. 60)

Note: The elves use standard English.

The teacher can guide the students in locating social as well as geographical dialects in these passages. Students may want to practice reading passages aloud in order to become more aware of differences in vocabulary and pronunciation.

Notice Gollum's manner of speaking (pp. 84-85, for example). Gollum's speech is sprinkled with the use of extra sibilants, and with the -es ending on nouns for the plural--pocketses, eggses, handses, goblinses, eyeses. Is his speech standard or nonstandard?

CHAPTER VIII

THE DICTIONARY

There once was a man in Muskhogan by the name of Jonathan Reade. Now Jonathan Reade wanted to go to Newarc. Although he had never previously ridden a train, he knew that he could get to Newarc by riding a train: everone said he could, he even knew some people who had done it, or said they had, fine upstanding pillars of the community, some school teachers even. So Jonathan Reade bought a ticket to Newarc, stood up close to the gate, and as soon as the gate was opened, raced onto the loading area, up the steps, into a car, and sat down. He waited and waited and waited and waited and waited. It did seem that he was facing the wrong direction to get to Newarc. And there seemed to be nothing happening. Perhaps it was the wrong train? Perhaps it just seemed like nothing was happening? Perhaps riding on a train was very quick and very silent, and he was already in Newarc? Perhaps he should look out and see? He stood up, raced to the end of the car, down the steps through the loading area, through the gate--and stopped to look around. Was this Newarc? He looked all around very carefully. It looked just like Muskhogan, decidedly like Muskhogan. As he took another look, just to make sure, he saw that the loading gate was closed. And the train just sat there. Or at least there was a train sitting there, although it did seem to be pointing in the wrong direction. Or rather it didn't appear to him to be pointing in either direction. At this point, or rather at this failure to point, Jonathan Reade concluded that he was not getting to Newarc. What's more, he was quite confident that no matter what people said, no one ever had gotten there by sitting on a train. And he even began to suspect that there wasn't any Newarc. So Jonathan Reade went home. And to this day Jonathan Reade will not board another train, even though everyone tells him that he simply must go to Newarc, and that the train is the only way to go. He knows quite well that he can get along very well by just staying in Muskhogan.

Jonathan's behavior appears blundering, humorous, perhaps pathetic and preposterous--and avoidable. Obviously he does not have a clear understanding of the services provided by trains, or is not very skilled or perseverant in applying what he does know. If Jonathan had only been taught a little more about the way one uses trains, or had had a little more practice in using them--perhaps he would have gotten to Newarc, or at least have gotten out of Muskhogan. We can't get very upset about Jonathan's case, of course, since there's only one of him: there couldn't be two like that. But Jonathan's case is analogous to another, one of which there are enough instances to get upset about, and one for which we are responsible--the case of a student using the dictionary.

The elementary school student may well come away from a dictionary saying "I looked up the word just like they said to--and nothing happened. Didn't I stare at it long enough to absorb it? Or does no one really absorb anything from the dictionary? Do they just pretend?" Or the student may learn that using the dictionary is transcribing big words in fragmentary sentences from a dictionary to a piece of paper that the teacher wants--inexplicably. Or that the dictionary is simply another means the teacher has to find out what's wrong with the student's spelling, pronunciation, or handling of the meaning of a word. Jonathan Reade seemed to think that by sitting on the train he would be somehow mystically transported to Newarc; sometimes our students seem to learn that the dictionary is a record mystically handed down of how English is used in Paradise. A few experiences of this kind and, like Jonathan, they may give up in dismay, never again to enter that maze. Whatever the reason, they very often have given up on the dictionary. Perhaps they will not do so so frequently in the future. More and more, people are coming to understand how to get to Newarc on the dictionary.

To think that a dictionary provides the correct spelling, pronunciation, or use of a word or to think that the meaning of a word is found in the dictionary is to misconceive the services offered by a dictionary. This misconception might best be avoided by asking, "How does a dictionary get its authority?" The editors of a dictionary are not like a general who can tell his troops how and where to march. The editors of a dictionary do not prescribe the use, meaning, spelling, or pronunciation of a word. These editors follow words around, as it were, and describe where they appear. This following and describing is better known as compiling a dictionary.

In compiling a dictionary many sentences and sometimes whole paragraphs (in the case of Webster's Third New International, millions of sentences and paragraphs) have to be collected as examples of the use of each word. Then the editors must get examples of how the word is pronounced and spelled. Sometimes the use, pronunciation, and spelling differ from region to region. All of this information must be collected before the editors decide what to say in the dictionary about the word. And since our language is continually in flux--new words coming into use, other words dropping out of use, some words acquiring new uses--this process must be repeated each time a dictionary is revised. Thus, the dictionary is an authority only in so far as it accurately reflects the way people use the word, pronounce it, spell it. To say that a dictionary contains the meanings of words is to say that it contains a description of how the words were ordinarily used at the time the dictionary was compiled. And in a similar manner the spellings and pronunciations included in the dictionary are simply those most frequently used by the groups whose usage the dictionary records.

Further, different dictionaries are compiled to meet different needs: not all dictionaries go to Newarc. The first dictionaries in English were glosses or lists of Latin words with their English equivalents. These glosses were needed during the Middle Ages when Latin was the language common to the educated people of different nations. International trade during the 16th century brought the need for foreign language dictionaries--French, Welsh, Spanish, Italian. Later, as more and more words entered English from Greek or Latin, the "Dictionary of Hard Words" offered explanations of them; these explanations may be seen as the forerunners to the explanations found in our modern dictionaries.

In the first half of the 18th century came dictionaries of words used in literature, as more and more people wanted to learn to read. One of the first of these was Nathaniel Bailey's *Universal Etymological Dictionary of the English Language*. Bailey included the then current uses of words, etymologies, syllabification, quotations showing the use of the word, illustrations, and pronunciation. An edition of this dictionary was the basis for probably the most famous and certainly the longest used English dictionary, another dictionary of words in literature, Samuel Johnson's *Dictionary* of 1755. Dr. Johnson improved Bailey's approach with better etymologies, more systematic quotations, more consistent spelling, and more words. In the "Preface" to his dictionary Johnson says that he felt a need to order, regulate, and "purify" modes of expression. Although later in the "Preface" he recognized that no lexicographer can legislate language, the very excellence and usefulness of his dictionary made it authoritative, and it may be seen as the beginning of the idea that a dictionary is the authority which determines correct spelling, pronunciation, and use of words.

For the user of American dictionaries this notion is more likely to be a hindrance than a help. The American dictionary has been compiled to meet needs other than those met by Johnson's *Dictionary* or by the *Oxford English Dictionary*. An idea of these differences should give us an idea of the services that can be expected from a modern American dictionary. The American dictionary is quite different because the conditions of American life and culture differ from those of English life and culture in the eighteenth century. The best American dictionaries are generally descriptive rather than prescriptive, selective rather than exhaustive, and "scientific" rather than "literary."

Our huge immigrant population brought a mixture of languages and dialects; even though English was the primary language, this mixture influenced the language used in America. A rapidly developing industry and technology brought a growing vocabulary. And because Americans were intent on producing a literate democracy by insisting on public education, they needed a dictionary that was appropriate and available to every one of their citizens. Thus, the American dictionary is usually one volume, not too expensive, and contains the following: American spellings, American pronunciation, limited etymologies, numbered senses, illustrations, synonyms, and sometimes an "encyclopedic" inclusion of scientific, technological, geographical, and biographical items. The dictionary was designed to meet the specific needs of the American people.

That a dictionary is compiled to meet certain needs, that the best use can be made of a dictionary if one is acquainted with the services provided by that dictionary, may be emphasized by contrasting two famous American dictionaries--*Webster's Second International* and *Webster's Third International*. From 1934, the date of the revised *Second International*, to 1961, the date of the *Third International*, the Webster editors found that there were 50,000 new words in English which they felt had to be included in the new dictionary. To include these in one volume they had to cut out obsolete words, the geographical section, the biographical section, titles of written works and works of art, names of characters in fiction, folklore and mythology, names of battles, wars, organizations, cities and states, and mottos and proverbs. The editors changed the entire system of defining and added many quotations, giving examples of the way the words are used in phrases and sentences. Whether you approve of these changes depends on what you use a dictionary for. If you use it to find the meanings of obsolete words and mythological characters, you will probably prefer the revised *Second International*. But if you want to know the meaning, use, and pronunciation of words at the present, particularly scientific words, you should use the *Third International*.

If our students understand the needs which a dictionary has been compiled to meet, then they can have a better idea what services to expect from that dictionary, and how to use it. Hopefully, they can avoid a plight parallel to Jonathan's. They will not expect legislation from a dictionary; t hey will expect linguistic description.

Even if they know what to expect from a dictionary as a recorder of pronunciations, spellings, usage levels, meanings, and so forth, they may not know how to get those services from the dictionary. They may still lack skill in handling the mechanics of the dictionary. We should introduce the student to the nature of the dictionary [illegible] should also try to [illegible] knowing when and when not to use a dictionary; that mainly comes in being acquainted with the services offered by a dictionary. The other part of this skill can be acquired through mastering some very mechanical techniques for using a dictionary.

The words in a dictionary are arranged alphabetically--that much may seem painfully obvious. One who uses the dictionary efficiently must be skilled in alphabetizing--and in fact many adults are not. Being skilled here is not just being able to recite the alphabet but being able to arrange or to find words in their alphabetical order, by the first letter, by the first two letters, by the first three letters, and so on. This can lead to being able to determine at a glance whether one word appears alphabetically before or after another word. With this ability full use may be made of the guide words.

Conversely, using a dictionary requires either an intuitive or a conscious knowledge of phonemic-graphemic relationships. A student, if he wishes to get at the spelling of a word, must have some idea as to what graphemes, which letters, may stand for any single phoneme or group of phonemes, a matter which the exercises for Chapter II, Phonology should clarify. Students cannot be expected to find words in the dictionary by thinking of "how they sound" unless they know what letters or combinations of letters could possibly represent these sounds.

Once the desired entry has been found one must be agile in handling the elements of the entry. At the front of each dictionary is an explanation of the mechanics of that dictionary. By and large the following things may be found by studying an entry: meaning (the use a word has), spelling, syllabification, pronunciation, functional labels (parts of speech), inflectional and derived forms, etymologies, affixations, usage labels (who uses the word in what sense). Not all elements are found in each entry, but exercises can be constructed where a student identifies these parts in various entries.

To show that the dictionary does not seek to be authoritarian about words, or to know "everything that can be known about them," students may be asked to look up words which you know quite well are not in the available dictionary. Choose words which are familiar to the students, and assure them that the words are correctly spelled. For example, if they are using the Third International, have them look up Boy Scouts or 4-H, Winnie-the-Pooh, or World War II. Or in a smaller dictionary, have them look for such contemporary expressions as sit-in, A-O K, or backup man. When they do not find them, do not suggest that the editors of the dictionary have failed; rather, try to find out what the purpose of the particular dictionary is ("the purpose of this train was to go somewhere else--"). The need that the dictionary was compiled to meet was a bit different than the students' specific need in the assignment. Students should be encouraged to go to the introduction to the dictionary to discover how it was compiled, how it is to be used, and what specific limited purposes it is designed to serve.

We hope that gaining skill in using the dictionary will keep students from giving up in dismay. In fact, as you have recognized, most of the job of introducing the student to dictionaries comes after you are through with him, in junior high or high school. But a good deal of the success of that introduction depends upon you, upon the attitudes toward words and word books which you foster. First graders do not read Webster's Third International Dictionary very often, but third graders can make up their own vocabulary lists, their own glossaries, their own records of pronunciation. They can use some quite good dictionaries. A useful dictionary for readers of all ages is the World Book Encyclopedia Dictionary. In most respects like other dictionaries, it has one extraordinary feature: it attempts to direct its definitions to the linguistic level of the person likely to look up a given word--simply worded definitions for simple words that youngsters might need to look up, more sophisticated definitions for such words as more sophisticated readers might need to know. Elementary students can accumulate and formulate information about words in the same way that the lexicographer does, and thus come to understand later just how it is that the dictionary maker goes about his job, what sort of product he makes, and what sort of service he offers. And fifth and sixth graders can do a competent job os using those services.

One last comment concerning dictionaries and destinations: one of the main ideas emphasized in this chapter is that the material in a dictionary is derived from observation of words used by speakers or writers of the language. A corollary to this idea is that if one goes to the dictionary for "meanings" it is usually because he does not understand someone's use of a word. Before he goes to the dictionary he should do as the editor of a dictionary does--study the context in which that word is used to see what synonymous expression or what explanation might clarify the use of that word. In the dictionary, he will find some common synonymous expressions or explanations which the editors saw as clarifying the common uses of that word. The results of the editors' work may well enrich the context in which the word is found. In order to understand the word, that is, the student must return to the context in which the word is used. If our students can learn this, the dictionary can be an invaluable tool to them, and not (like the train for Jonathan Reade) a source of dismay.

CHAPTER IX

USAGE AND STYLE OF SPEAKING

Usage in American English may be called a system of "dialects" that are social and educational rather than geographical. Linguists usually distinguish three "levels of usage": *formal*, *colloquial*, and *illiterate*. Formal usage comprises the vocabulary and grammar appropriate to a scholarly article (in writing) or a planned speech to an organized audience (in speech). Colloquial usage is that type of vocabulary and grammar found in a familiar letter or an ordinary conversation by a literate person. Colloquial usage is more appropriate to speech than to writing, but colloquial English is not necessarily "incorrect" English; nor should "colloquial" be confused with "localism," for "localism" refers to geographical rather than to social and educational dialects. Illiterate usage comprises that system of vocabulary, grammar and pronunciation used by people who have had little or no conventional education.

Frequently, linguists disregard this three-fold classification of English usage and divide usage into only two major categories--*standard* and *nonstandard*. Standard English usage, then, is that form of speech and writing normally used by literate people communicating with other literate people. Nonstandard English consists of those forms normally used by uneducated people. It is interesting to note that nonstandard English includes numerous forms that were once standard--for example, *he don't* and *she et* (for *she ate*). Its most noticeable spoken and written manifestations involve unorthodox forms of verbs in the past tense (e.g. *I says*); atypical placement and inflection of the objective and possessive pronouns (*me and my brother went*; *this book is ourn*); and duplication or rearrangement of various elements in a sentence pattern ("My brother *he* likes fish," "I haven't *no* money," "I want that *there* book"). Many of these forms are known to the average user of standard English, and he can often employ them effectively in conversing with people who are more comfortable in the nonstandard dialect.

Nonstandard English, like all languages and dialects, is an adequate means of communication for its users. It is not, however, socially adequate in the schoolroom or in most of the cultural activities for which the American school prepares the pupils. The elementary school teacher who is faced with students who use some or all of the nonstandard patterns in the first list given below will be much better advised to suggest standard substitutes than to condemn existing practices. To the child, such condemnation may imply the teacher's rejection of his home and family environment and may suggest that he too should reject it. The more charitable and fruitful procedure is to persuade the students that they will find it useful to learn and practice the standard English forms.

As members of a particular social group, we accept a standard which governs our patterns of *usage*. As individuals, we are relatively free to choose the vocabulary, sentence structure and pronunciation that we wish to use; the pattern that we choose is called our individual *style*. Whenever we make a choice between one way of saying something and another (perhaps equally adequate) way of saying the same thing, we are making a stylistic choice. We can exercise vocabulary choice ("How pretty the blue sky is!"; "How beautiful the azure heaven is!"; we can expand the established pattern for greater precision ("How beautiful the azure sky is *today*, *in the morning*, "etc.); or we can substitute a new pattern ("The blue sky is pretty"), depending on what the writing or speaking situation demands of us. In this way we exercise language options which will make our communications more vivid, or more precise, or more rhythmic.

PRACTICAL APPLICATION

1. Students should be encouraged, not forced, to use standard English and to develop a fluent individual style. The following is a checklist of common samples of nonstandard English which may occur in the speech of grade school children and which the teacher may wish to discourage, provided she knows that the students and their parents aspire to the mastery of fairly "standard" usage patterns. Some children identify their usage patterns with domestic or cultural in-group loyalties and should not be beaten over the head about their usage patterns. If these patterns are to be changed at all they will probably be changed by subtler linguistic techniques than those provided by contact teacher or out-group correction. Pattern practice techniques are being developed to assist students in the reshaping of their usage patterns, and a change of occupation environment will often reshape such patterns when the student needs to reshape them.

   (This list and the one following are taken from Robert C. Pooley, *Teaching English Usage* [New York: Appleton-Century, 1946].)

   ain't or *hain't*
   hair *are*
   a orange
   have *ate*
   he *give*
   I *got* for I've got
   my brother, *he* (and other double subjects)
   he *run*
   have *saw*
   I *says*
   he *seen*

he begun
was broke
he brung
climb (short i)
clumb
he come
have did
he, she, it don't
I drunk
didn't, hadn't ought
her, him, and me went
hisself
there is, was four
knowed, growed, etc.
learn me a song
leave me go
me and Mary went
haven't no, haven't
  nothing
was froze
them books
theirselves
this here
that there
us boys went
we, you, they was
with we girls
have wrote
it is yourn, hern,
  ourn, theirn

The researches of Mr. Douglas Porter suggest that the suppression of so-called "undesirable usage habits" may well be accompanied by the suppression of the students' willingness to experiment with language--with vocabulary, syntax and so forth.

2. The following is a list of forms for which correction and substitution is *not* recommended in elementary school. Those marked with an "x" are, in fact, fairly well accepted as standard informal English *at the present time*; and the remainder are much less noticeable than those suggested for early elimination.

^{x}None of us are, were there
^{x}Can I go?
Do the work good.
^{x}I haven't got a pencil
I couldn't hardly do the work.
I haven't hardly any.
She gave it to John and I.
He lays down every day, is
  laying down, laid down,
  has laid down, etc.
Do it like I do.
He acts like he is cold.
^{x}It is me, him, her, them.
Everybody, everyone said that
  they . . .
^{x}Who did you choose?
If I was you, I'd play ball.
I wish I was you.
^{x}Who are you waiting for?
^{x}I will probably be late.
One of my brothers were here.

A number of activities found in the individual units could be particularly useful in encouraging the growth of individual style, and could be easily adapted to free the students from dependence on any literature selection or grade level. These are the exercises in the use of figurative or evocative language, the study of syntax patterns, or the enrichment of vocabulary. Examples include language explorations II and III from the unit on *Caroline and Her Kettle Named Maud* (Grade 2), which encourage the formulation of similes (also a syntax exercise, involving the patterning of *like* and *as* and phrases beginning with them) and the use of descriptive words (correlated with form classes and vocabulary as well as syntax); and, on the intermediate level, the study of the speech of the educated robber and the sheriff in *Homer Price* (Grade 4)--two individual styles which differ markedly.